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HALF HOURS WITH THE BEST COMPOSERS



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Half Hours With the Best Composers

Fine arts
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EDITED BY

KARL KLAUSER

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VOL. II

BOSTON
MUSICIAN'S LEAGUE OF AMERICA
1910

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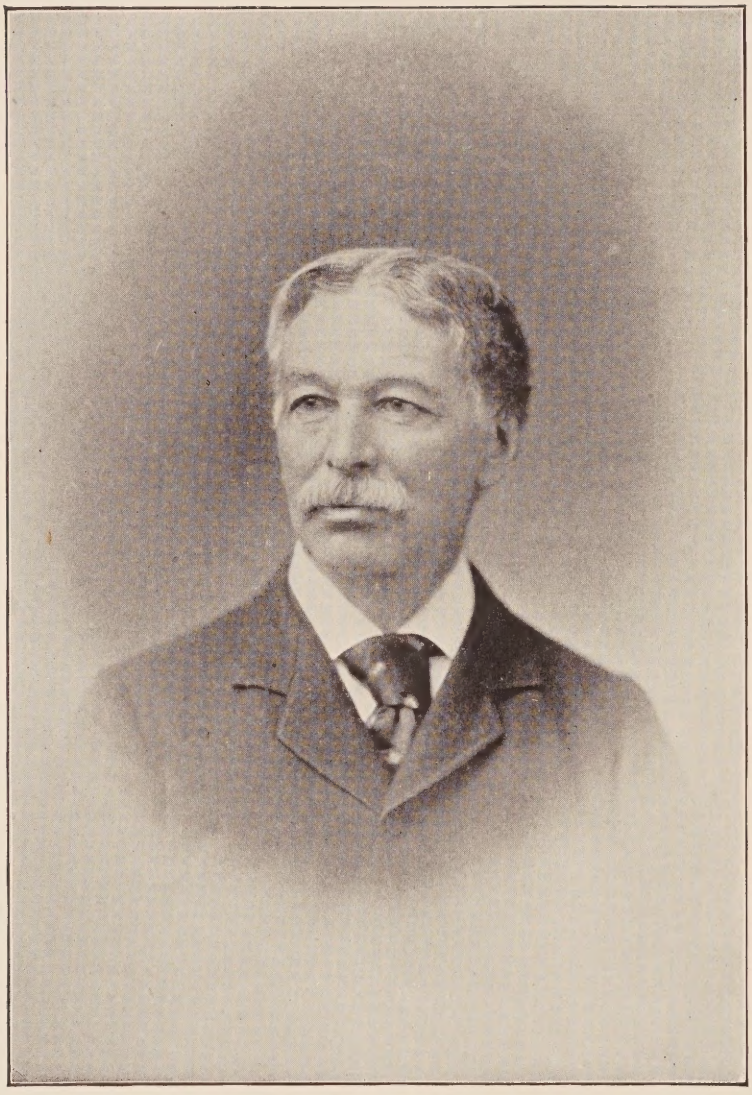
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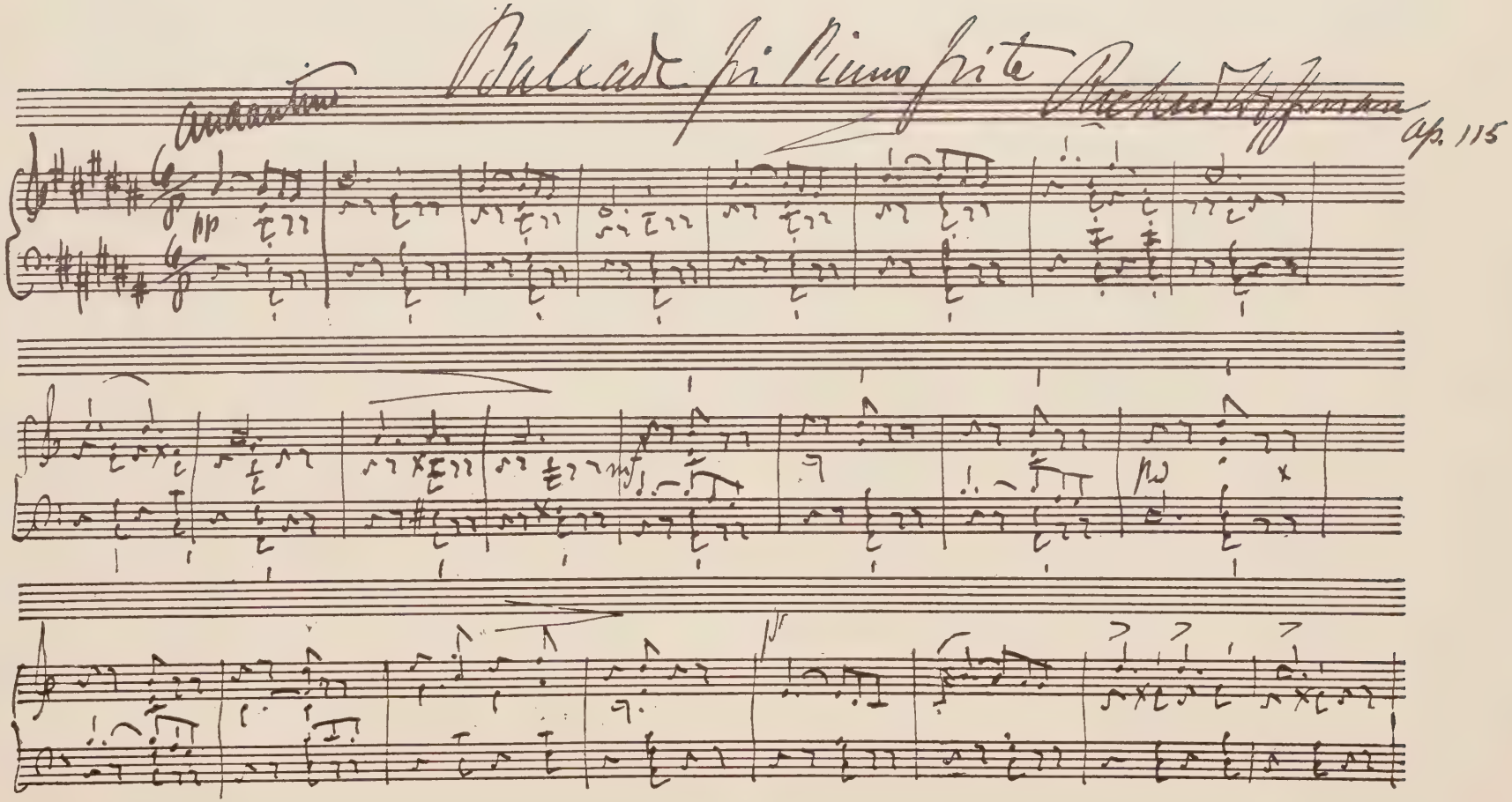
Richard H. Ogman

RICHARD HOFFMAN

RICHARD HOFFMAN was born May 24, 1831, in Manchester, England, and came to the United States in 1847, where he has since resided. His first teacher was his father, who was a pupil of Hummel and Kalkbrenner, and he afterwards had a few lessons from Leopold De Meyer in London. He commenced the study of music at the age of four, and two years later played in public, one of the pieces being the *Battle of Prague*, in playing which he was obliged to stand in order to reach the notes. He made his first appearance in New York, November 16, 1847, at a concert given by Joseph Burke, the violinist, at the Tabernacle, at which he played Thalberg's *Sonnambula Fantasia* and Leopold De Meyer's *Semiramis Fantasie*. When Jenny Lind came to America he was engaged to appear with her at the first concert in Castle Garden at which he played the *Norma Duo* for two pianofortes with Sir Julius Benedict. He afterwards played at many of her concerts throughout the United States, being engaged by Mr. Barnum for a year.

He was an honorary member of the New York Philharmonic Society from 1854 until his death in 1909, and played at twenty of its concerts. In June, 1893, he received the degree of Doctor of Music from Hobart College, Geneva, N. Y. His work in New York has had great influence on the public taste in musical matters, for it dates back to the beginning of serious interest in the art. It was by the compositions of some Cuban dances that he entered into the fascinating field of folk-music.

Among his principal compositions are the following: Op. 1, *La Gazelle;* Op. 3, *Twilight;* Op. 6, *Impromptu;* Op. 11, *Venice;* Op. 12, *Valse d'Adieu;* Op. 16, *Solitude;* Op. 21, *Marche Funèbre;* Op. 35, *Tarantelle;* Op. 36, *Polaccas* Nos. 1, 2 (4 hands); Op. 44, *Barcarolle;* Op. 46, *Seasons Have Passed Away;* Op. 49, *Il M'aime* (*He Loves Me*); Op. 50, *Les Clochettes;* Op. 52, *Boat Song;* Op. 55, *Serenade;* Op. 58, *Auf Wiedersehen;* Op. 62, *Te Deum;* Op. 66, *Anthem;* Op. 69, *Easter Anthem;* Op. 71, *By the Sea*, Valse; Op. 73, *Forest Musings;* Op. 77, *Valse Mèlodique;* Op. 79, *Moonlight;* Op. 86, *Beyond;* Op. 97, *Nunc Dimittis;* Op. 98, *Wedding Music;* Op. 100, *Spinning Song;* Op. 101, *Scherzo di Bravura;* Op. 104, *Second Barcarolle;* Op. 111, *The Naiades;* Op. 112, *The Bells of Lynn*, Song.

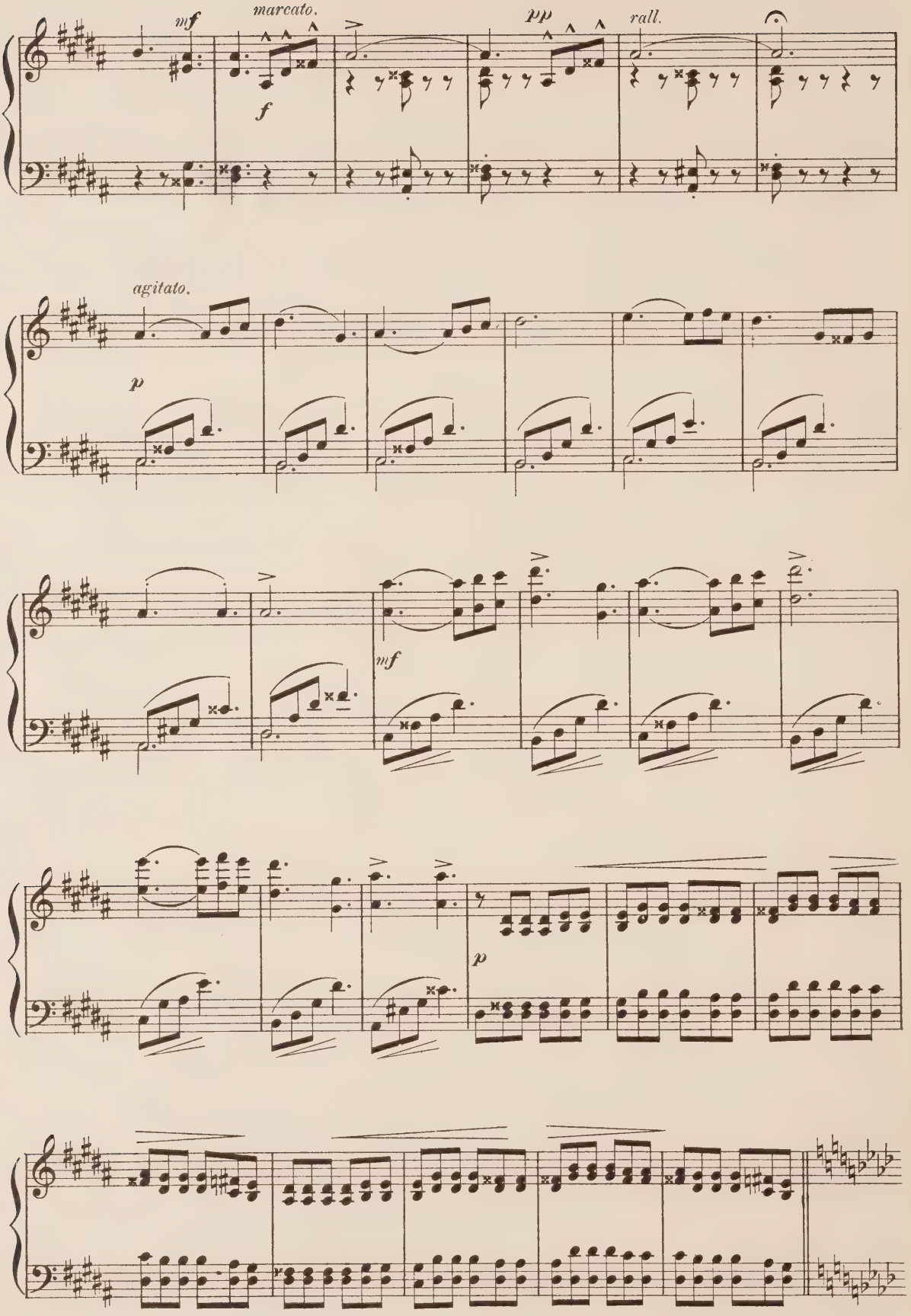

Andantino
Ballade für Klavier
Op. 115

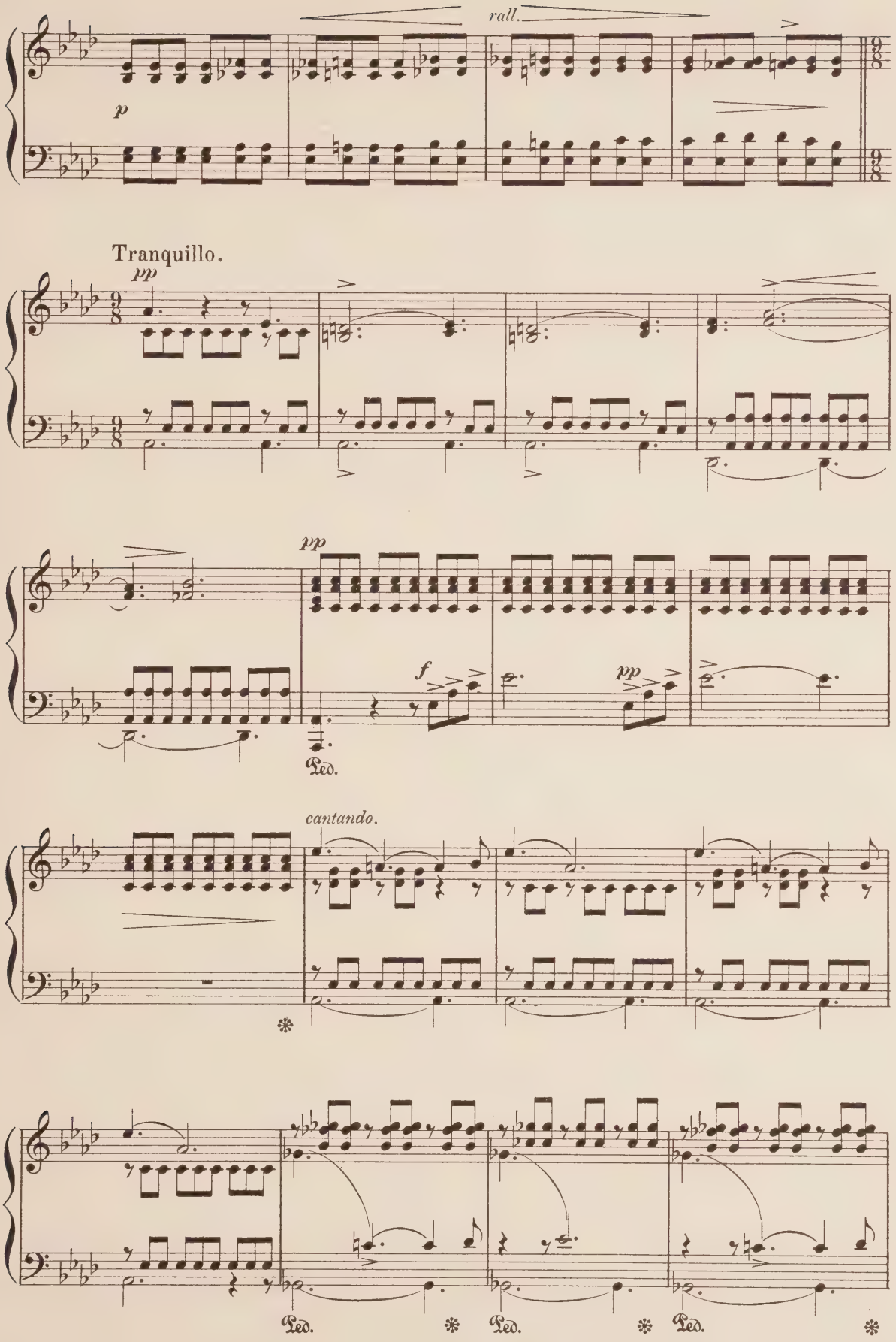
Ballade.

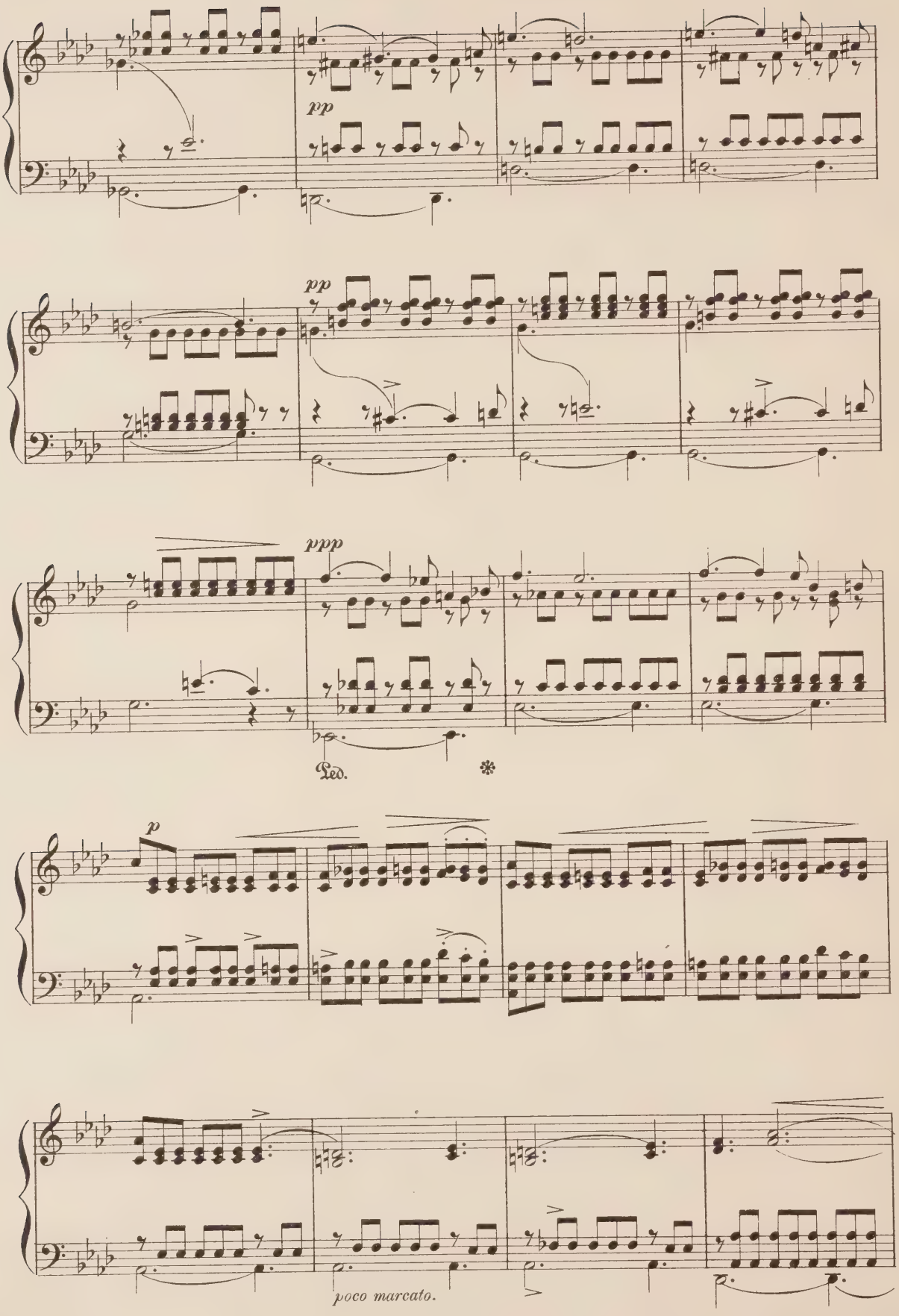
RICHARD HOFFMAN.

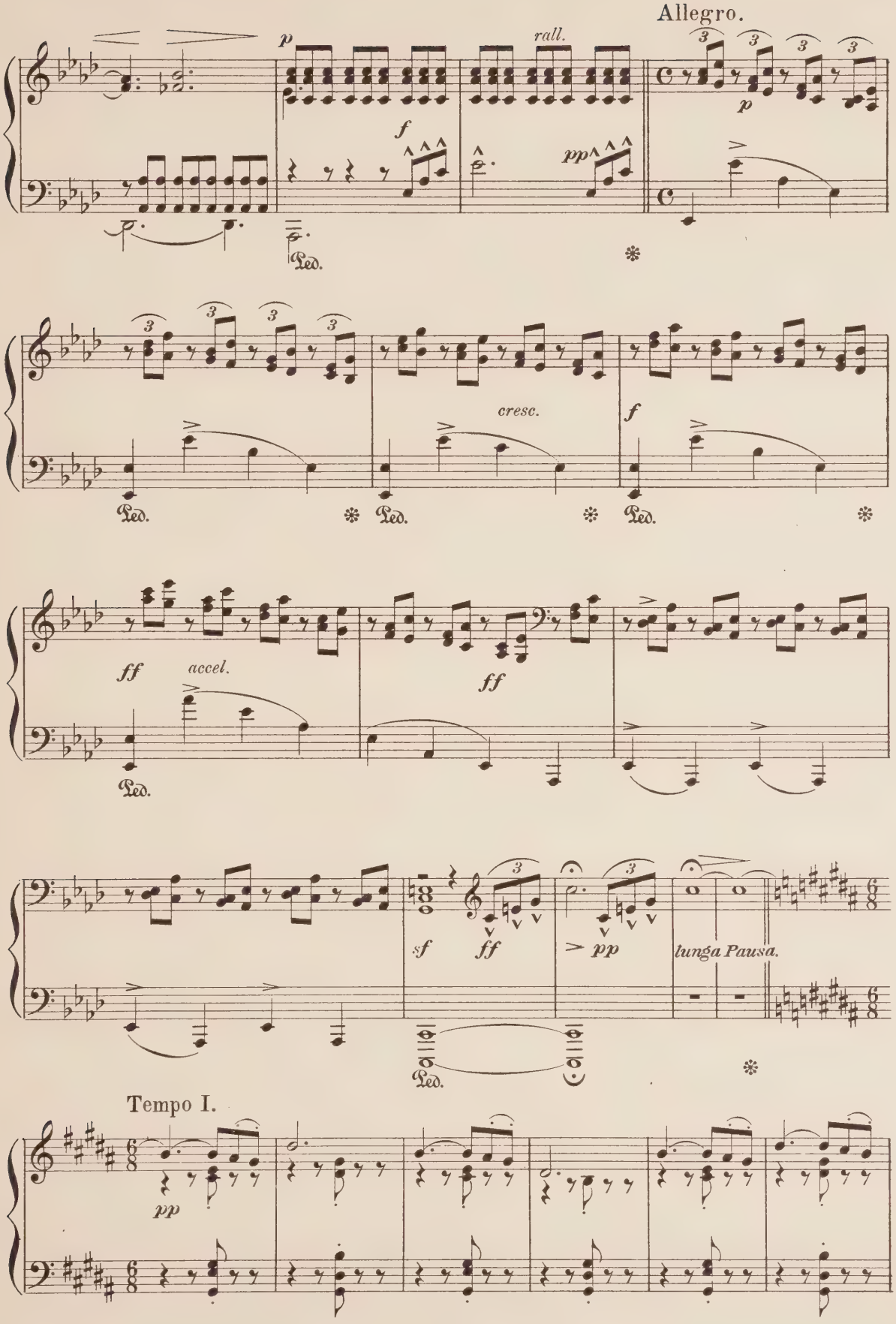


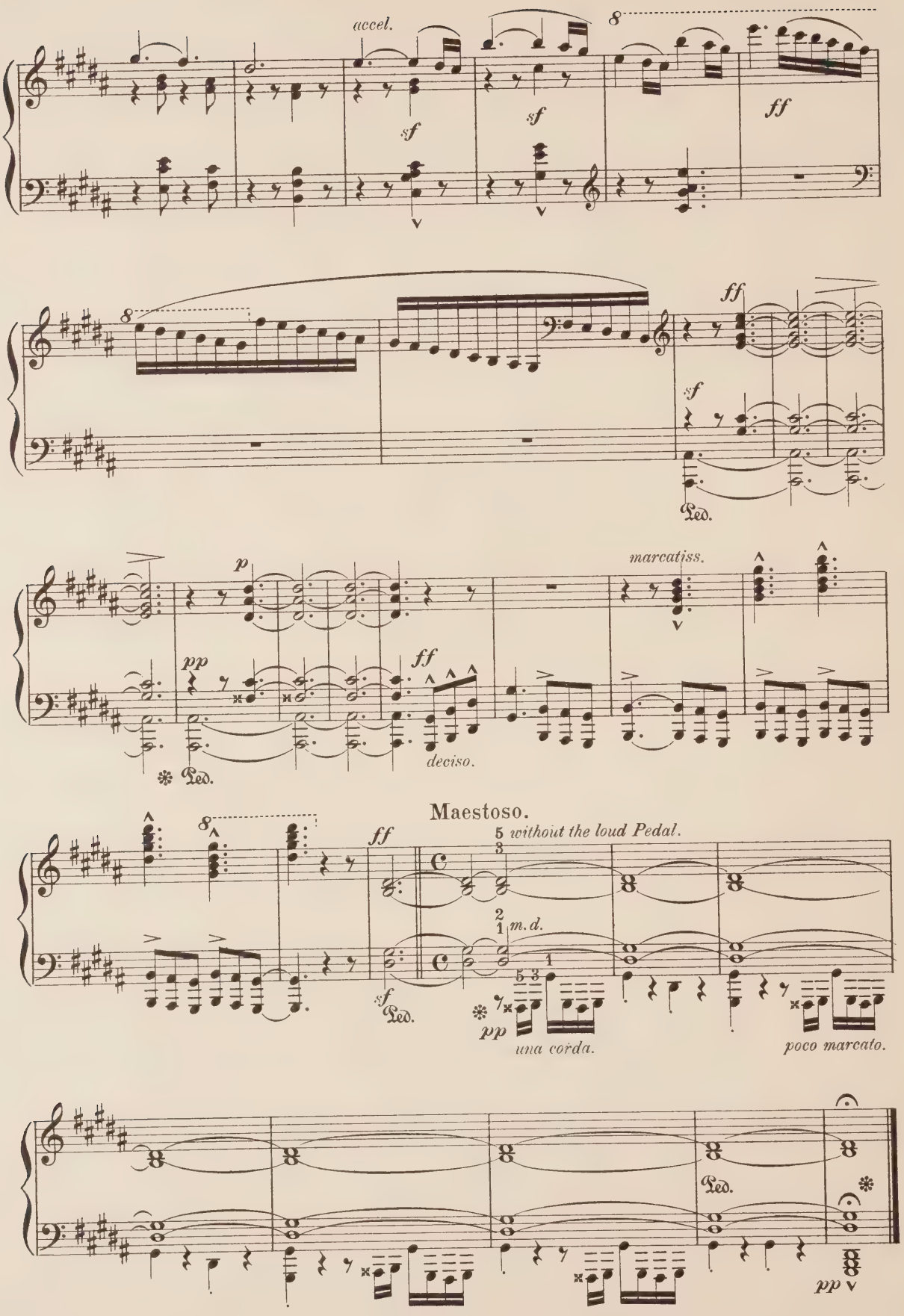
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mf
marcato.
f
pp
rall.
agitato.
p
mf
p


rall.
p
Tranquillo.
pp
pp
f
pp
Ped.
cantando.
Ped.
Ped.
Ped.


pp
pp
ppp
Ped.
p
poco marcato.


Allegro.
p
rall.
f
pp
p
Ped.
cresc.
f
ff
accel.
ff
sf
ff
pp
lunga Pausa.
Tempo I.
pp


accel.
sf
sf
8
ff
8
ff
sf
Ped.
p
pp
ff
deciso.
Ped.
marcatiss.
Maestoso.
8
ff
5 without the loud Pedal.
3
2
1
m.d.
sf
Ped.
pp
una corda.
poco marcato.
Ped.
pp

Slumber Song.

R. SCHUMANN, Op. 124. №16




ritard.
a tempo
Ped.
L.H.


sotto voce.
p
pp
mf
pp
poco ritard.
p
Ped.

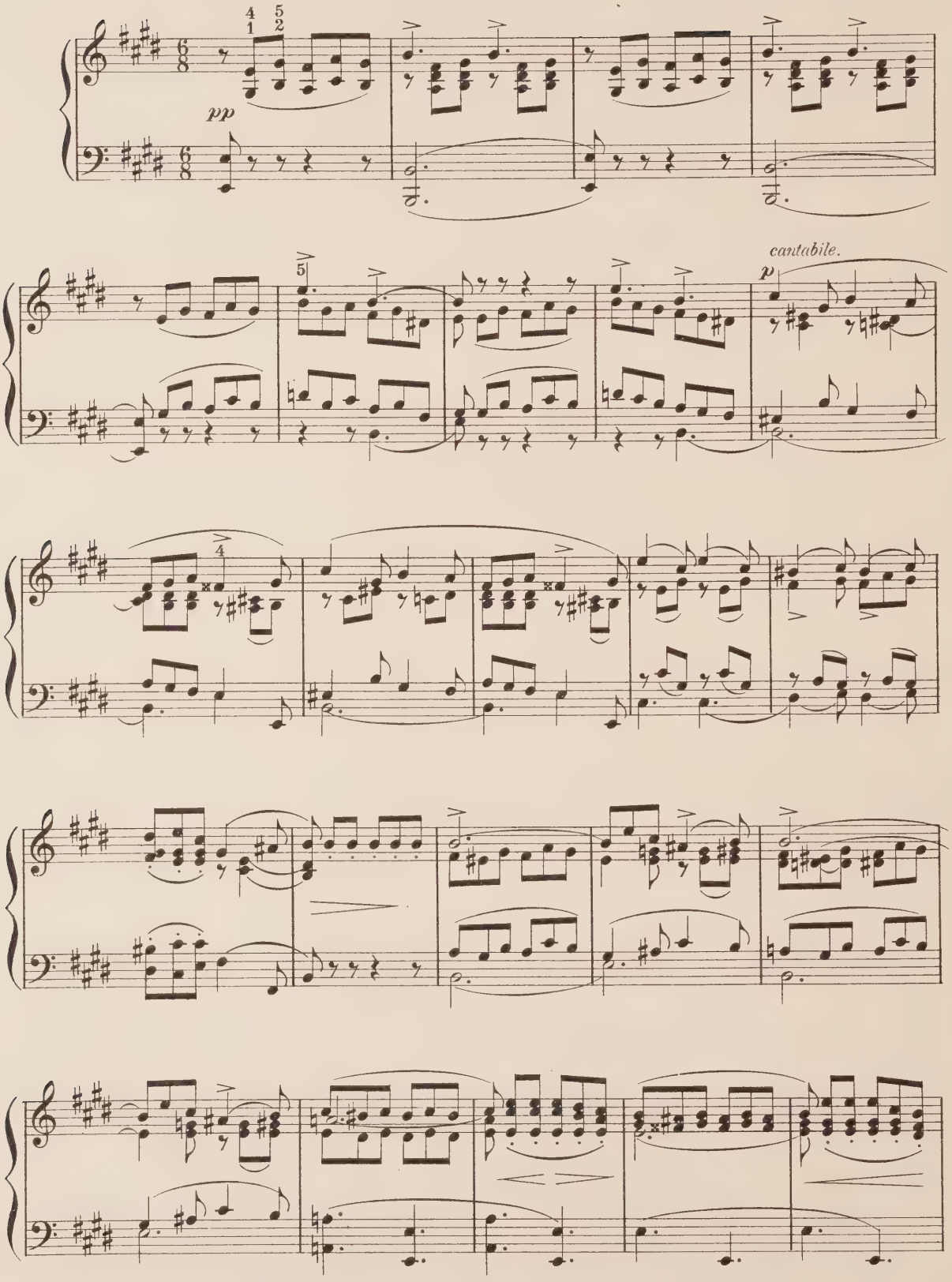

Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
2 2
Ped. * Ped. *
ritard.
a tempo
pp
Ped. * Ped. * Ped. * Ped. *


Ped.
ten.
p
cresc.
p
R.H.
smorzando.

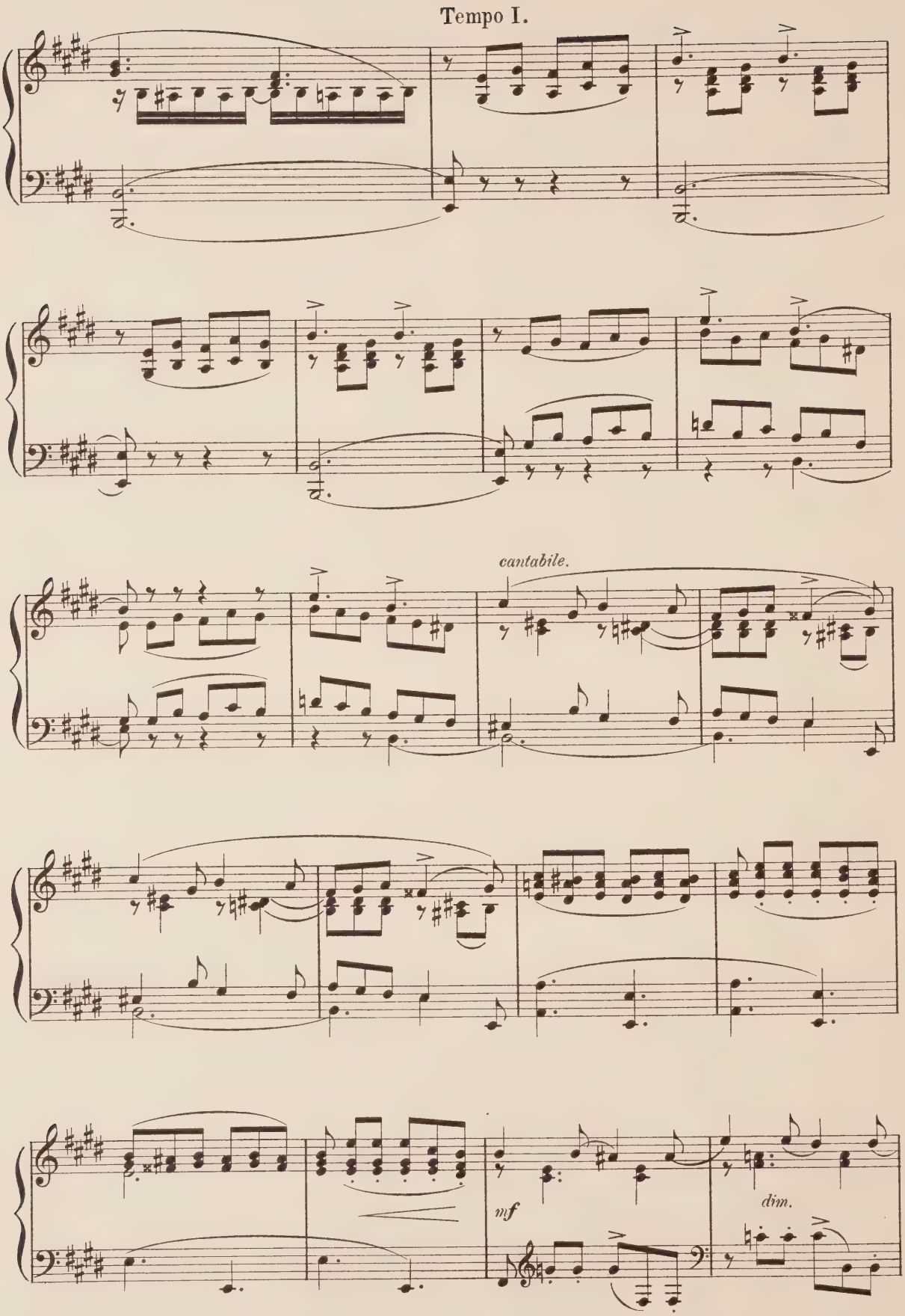
The Lake.

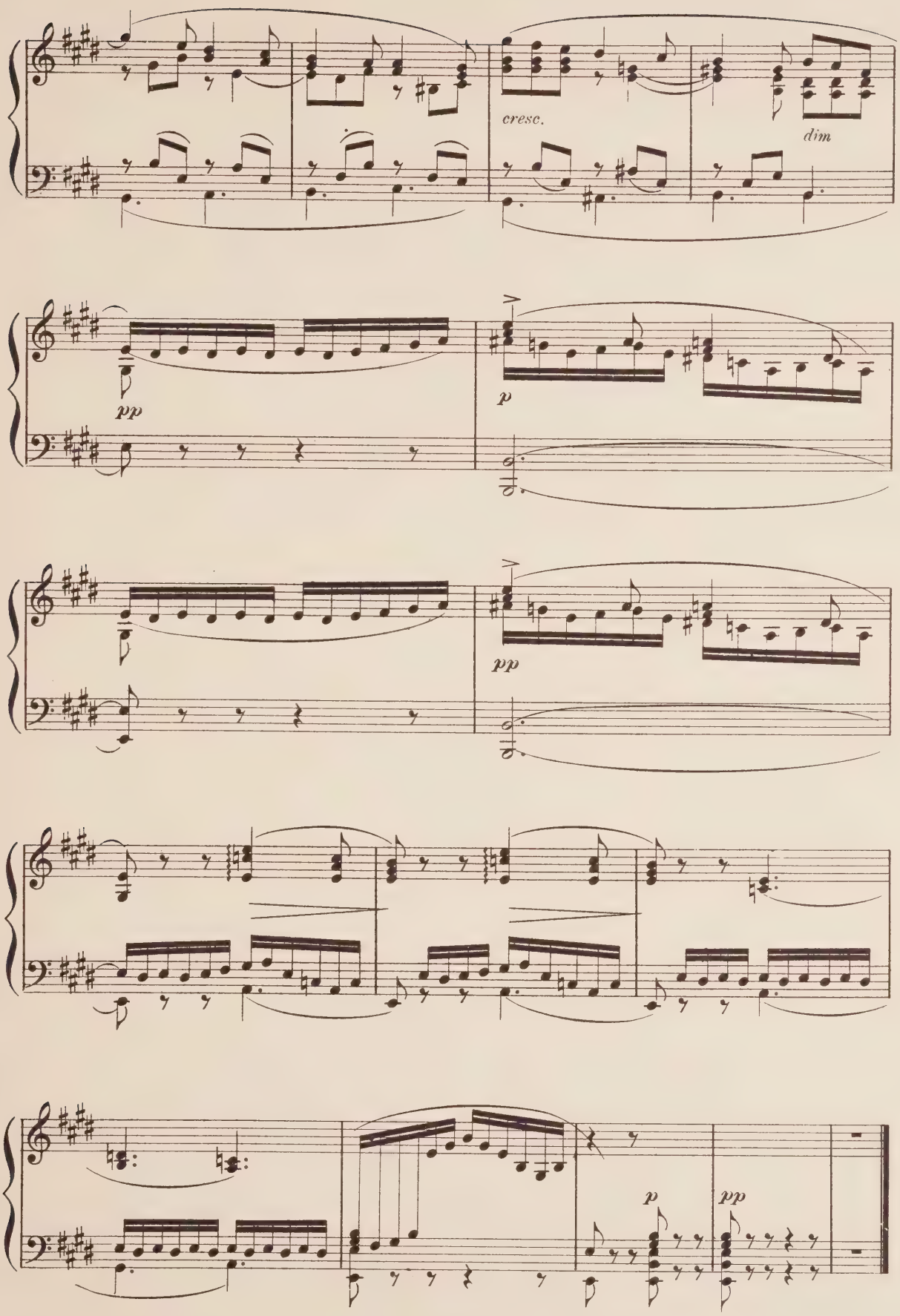
Andante tranquillo. (♪=126)

W. S. BENNETT, Op. 10.
(1816-1875)



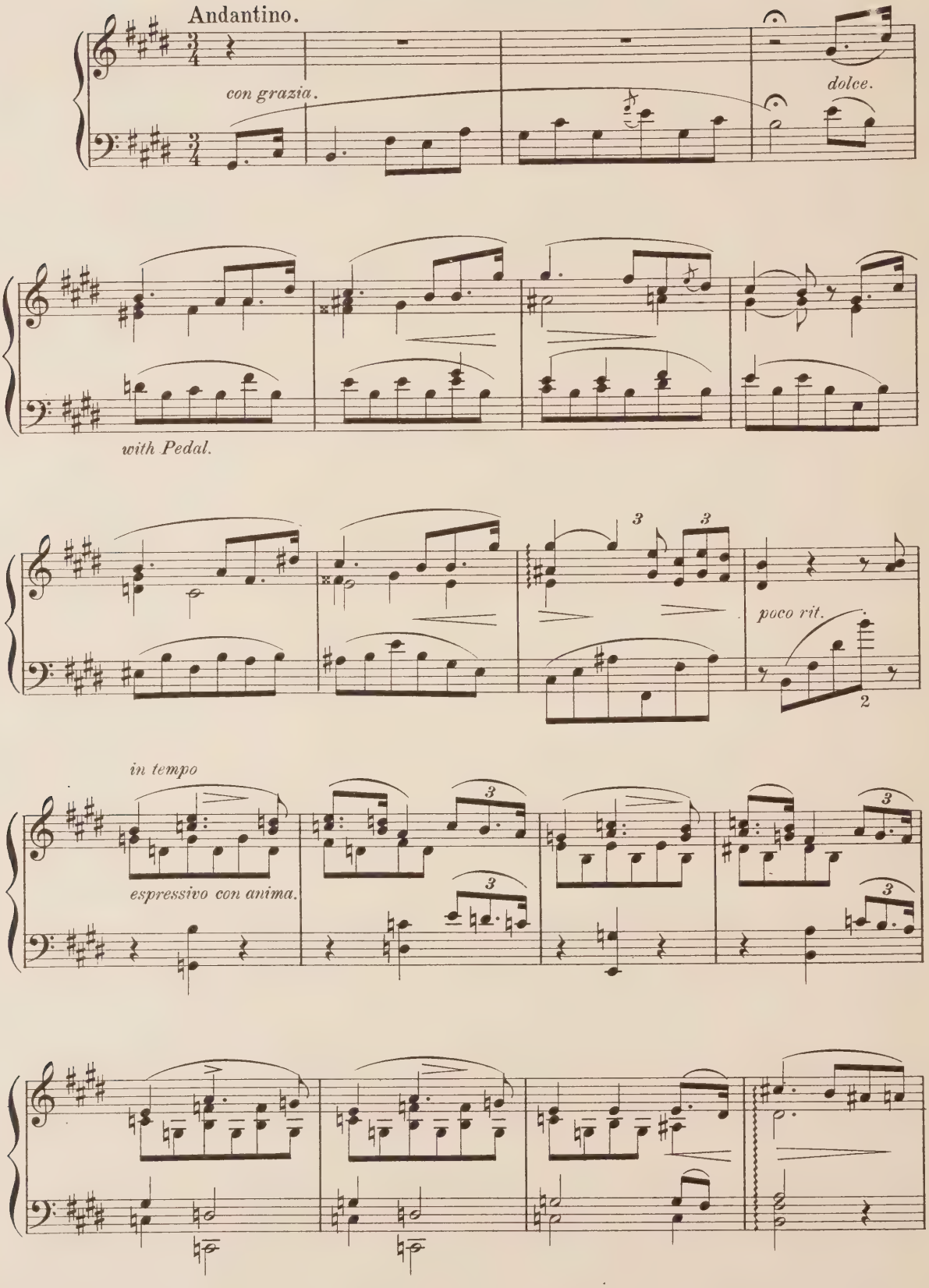

cresc.
pp
pp
L.H.
p
Ped.
rallent.

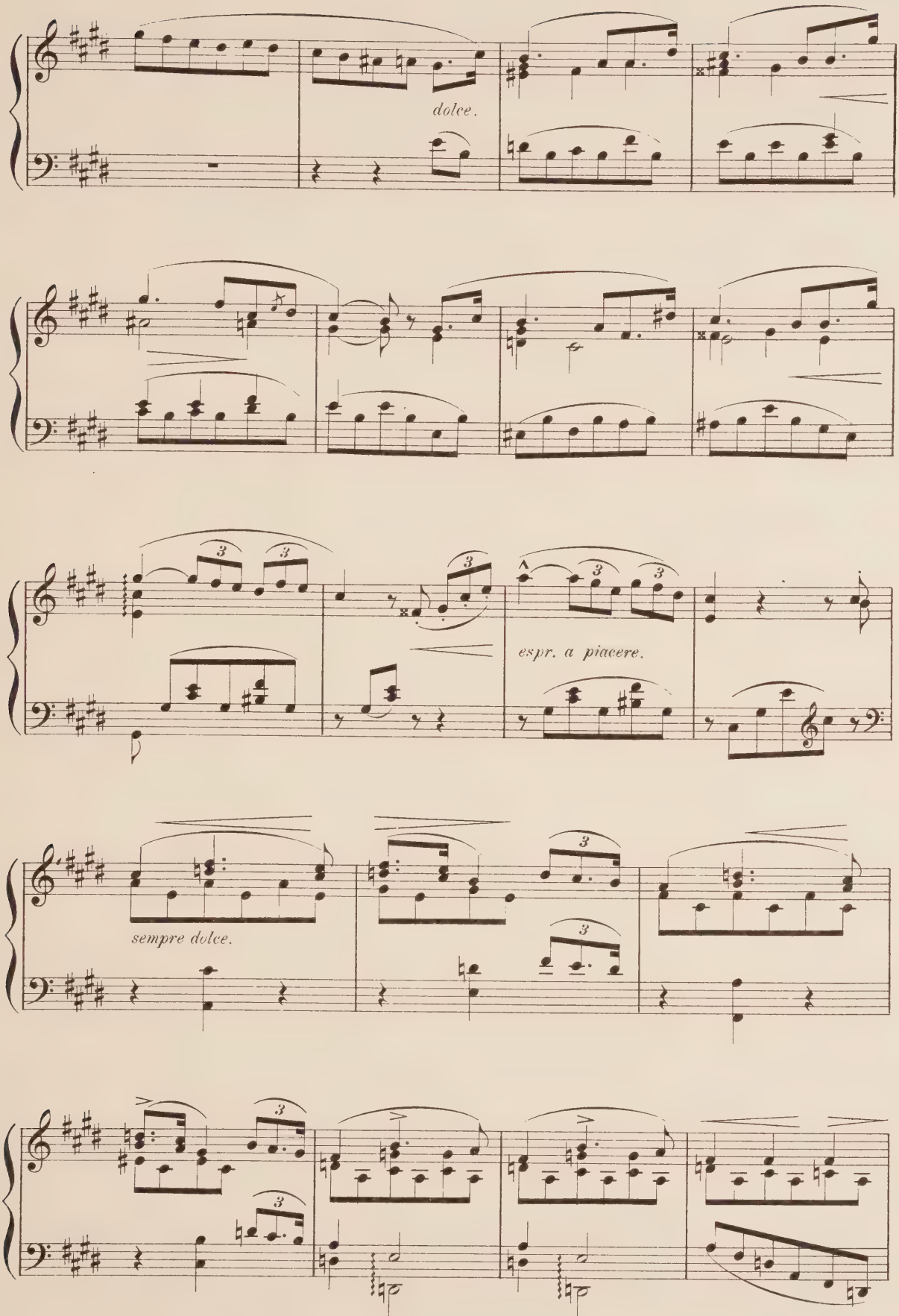

Tempo I.
cantabile.
mf
dim.

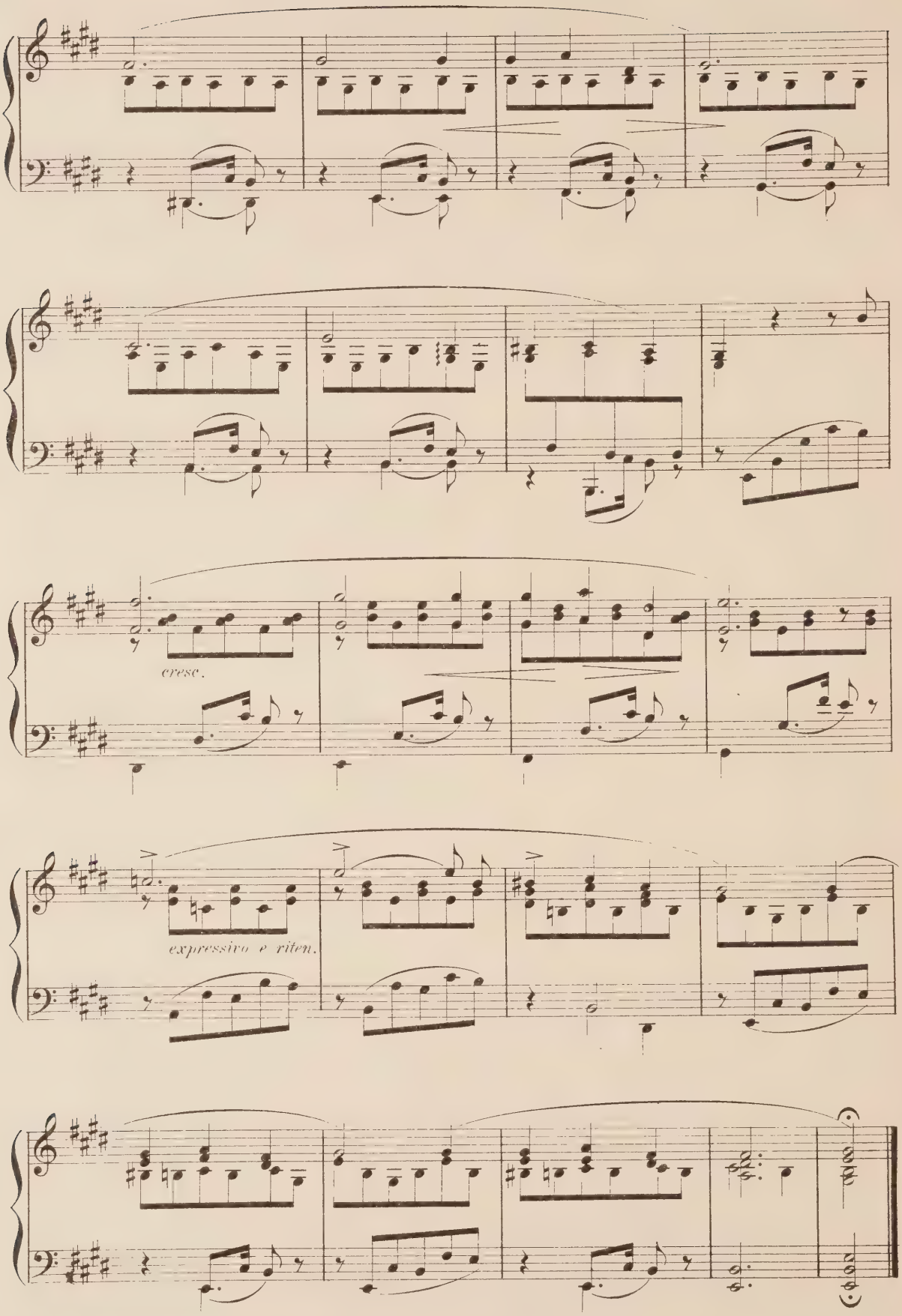

cresc.
dim
pp
p
pp
p
pp

Consolation.

FRANZ LISZT.



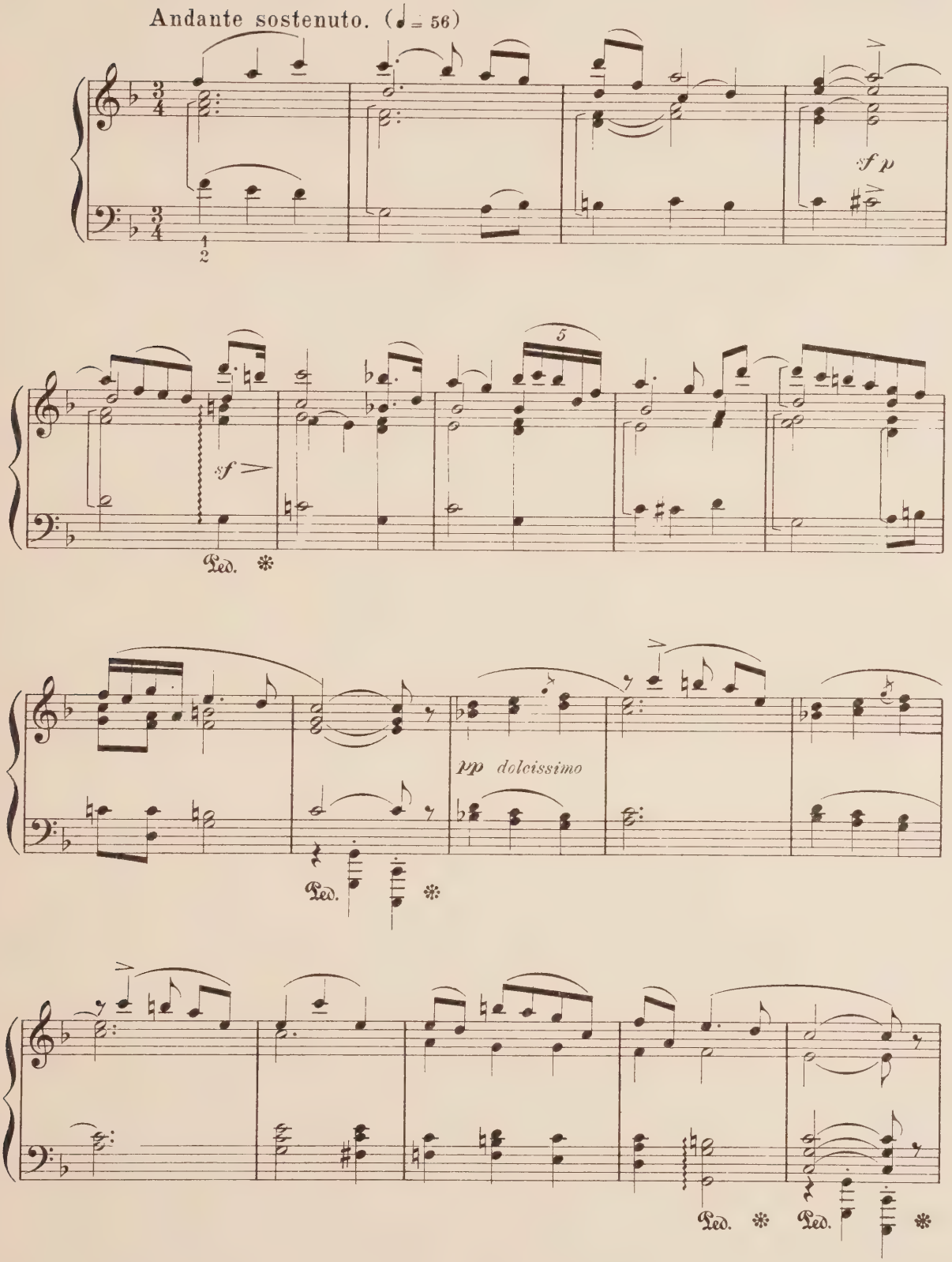

dolce.
espr. a piacere.
sempre dolce.


cresc.
expressivo e riten.

Intermezzo.

CAVALLERIA RUSTICANA.

PIETRO MASCAGNI.





* *The Organ is very effective here, but can be omitted, as the Piano part is complete in itself.*


con forza
p
f
p
rall.e dim sempre
p
morendo
pp
ppp

Andante Cantabile

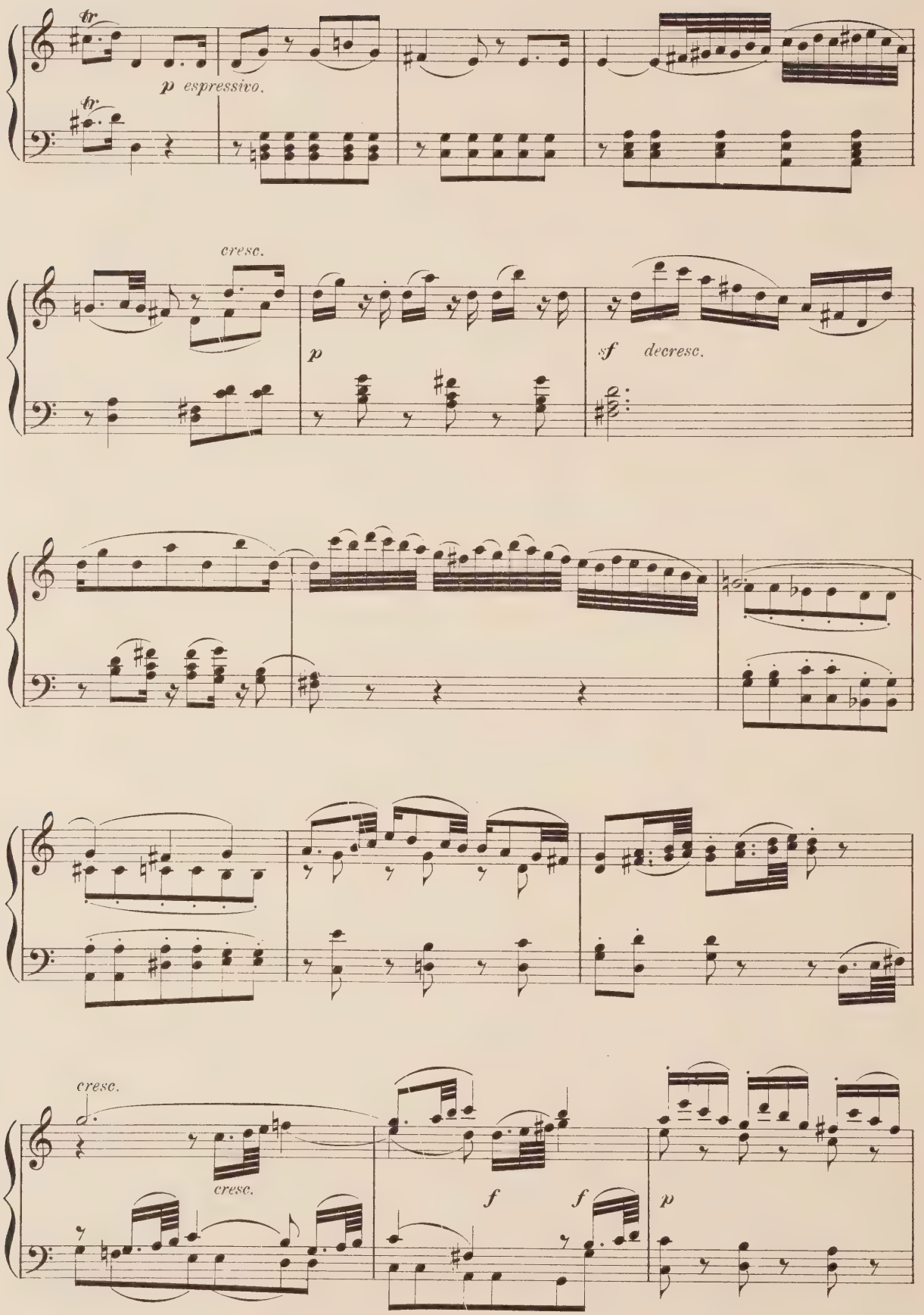
FROM

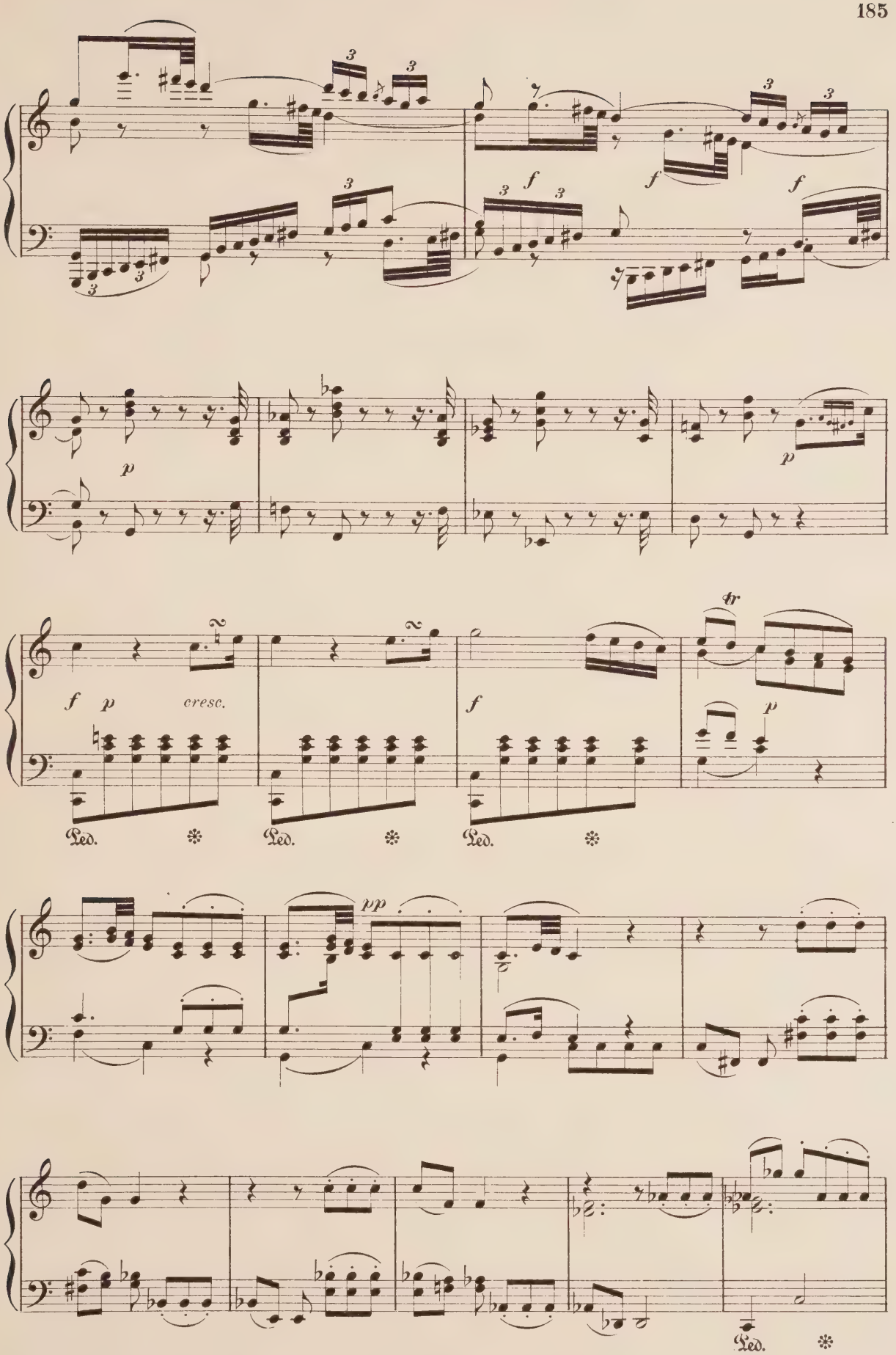
THE STRING QUARTETT in G.

W. A. MOZART.

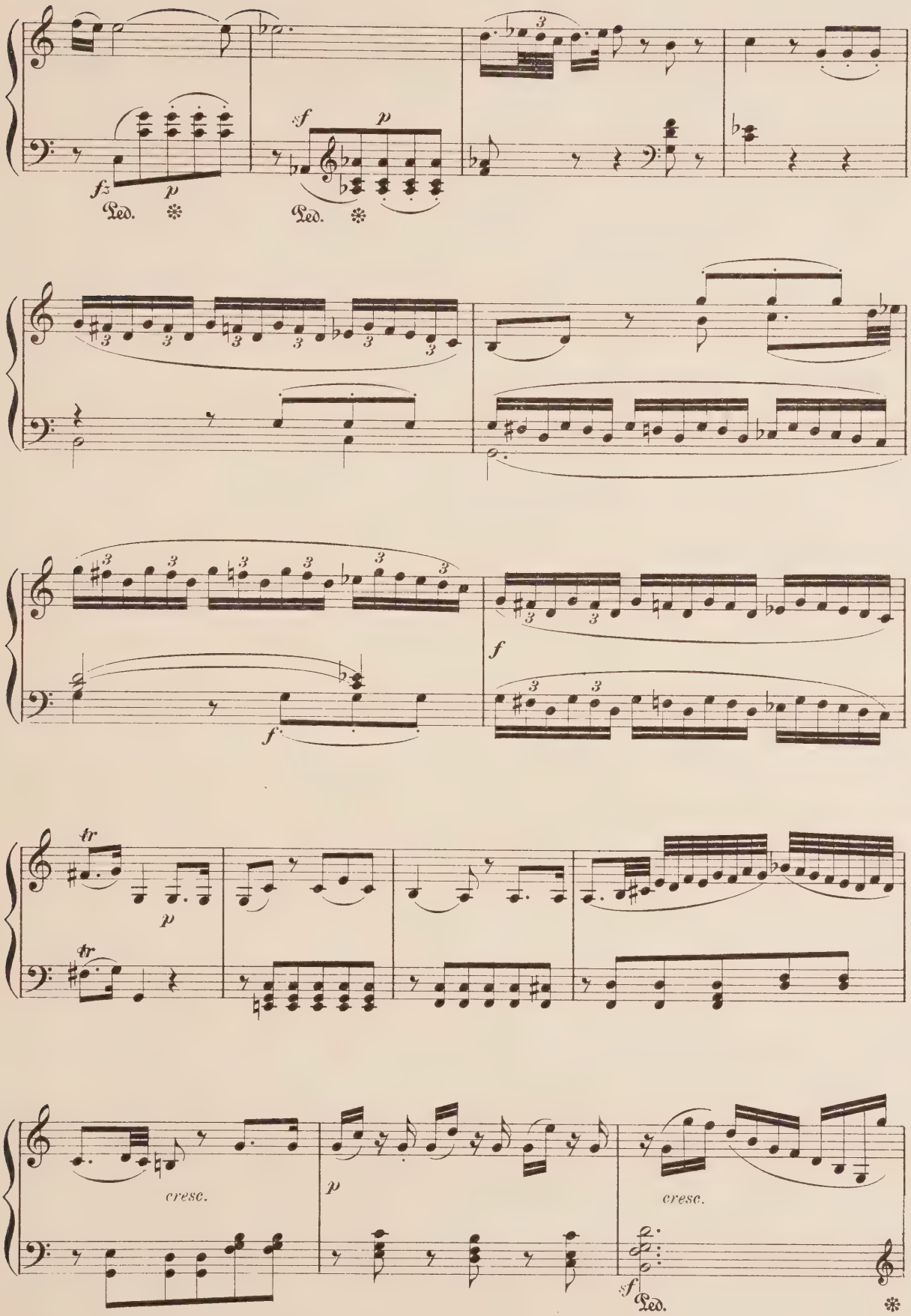



f
p
tr
sf
p
Ped.
Ped.


tr
tr
p espressivo.
cresc.
p
sf
decresc.
cresc.
cresc.
f
f
p


3
3
3
3
3
3
f
f
f
f
p
p
f
p
cresc.
f
tr
p
Ped.
Ped.
Ped.
pp
Ped.

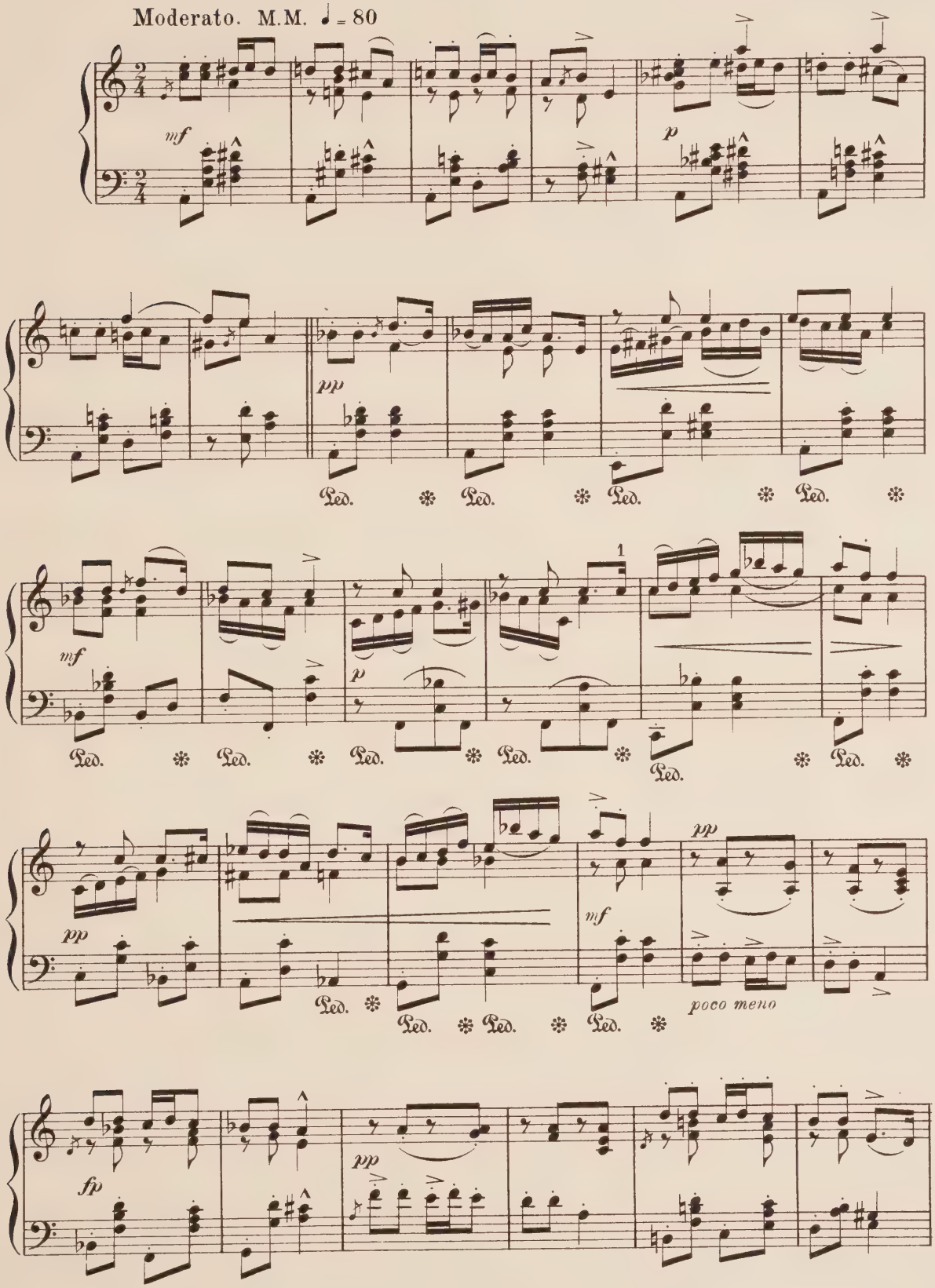

cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
f
p
f
p
f
p
f
p
p
L. H.

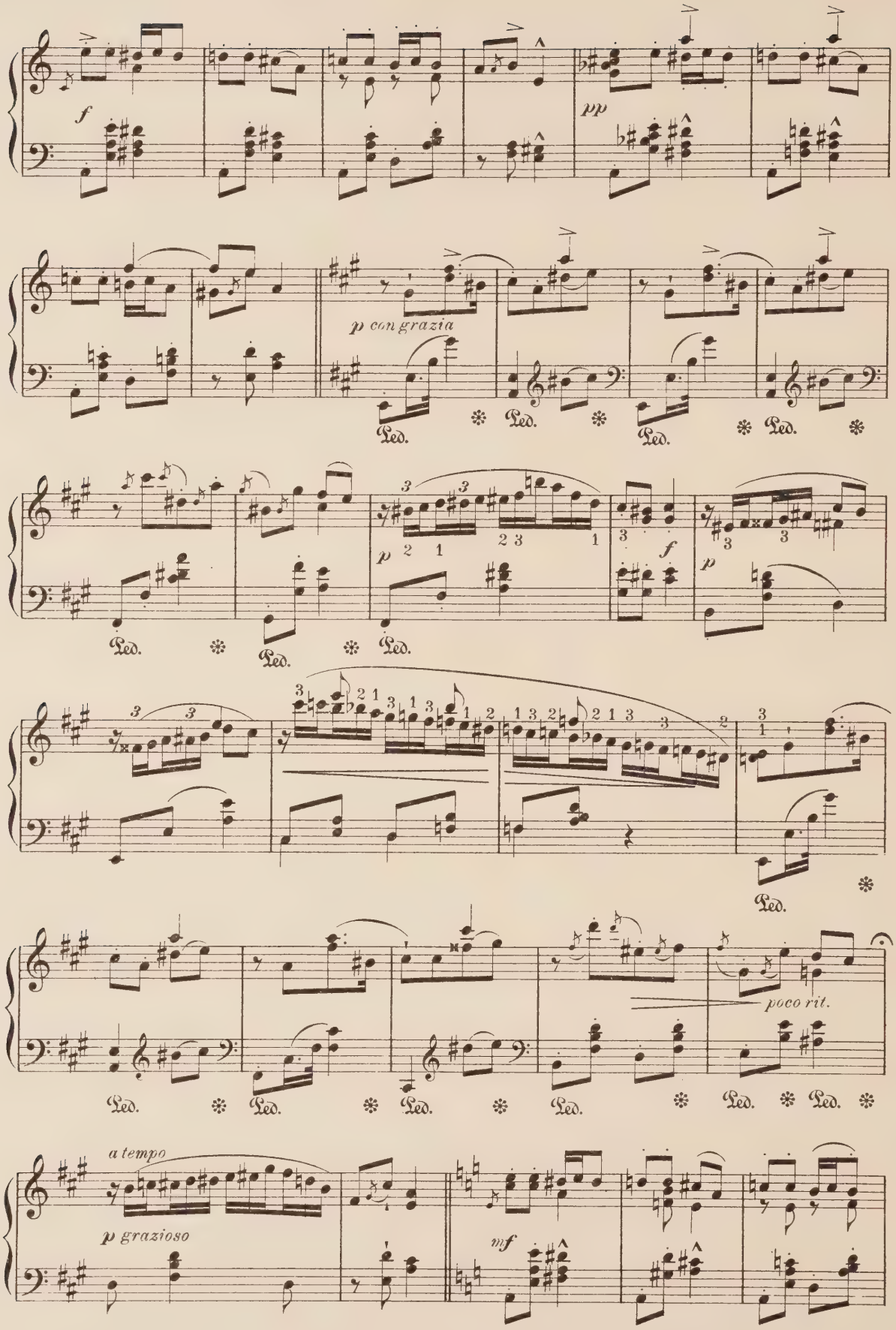

fz
p
Ped.
sf
p
Ped.
f
f
tr
p
tr
cresc.
p
cresc.
sf
Ped.

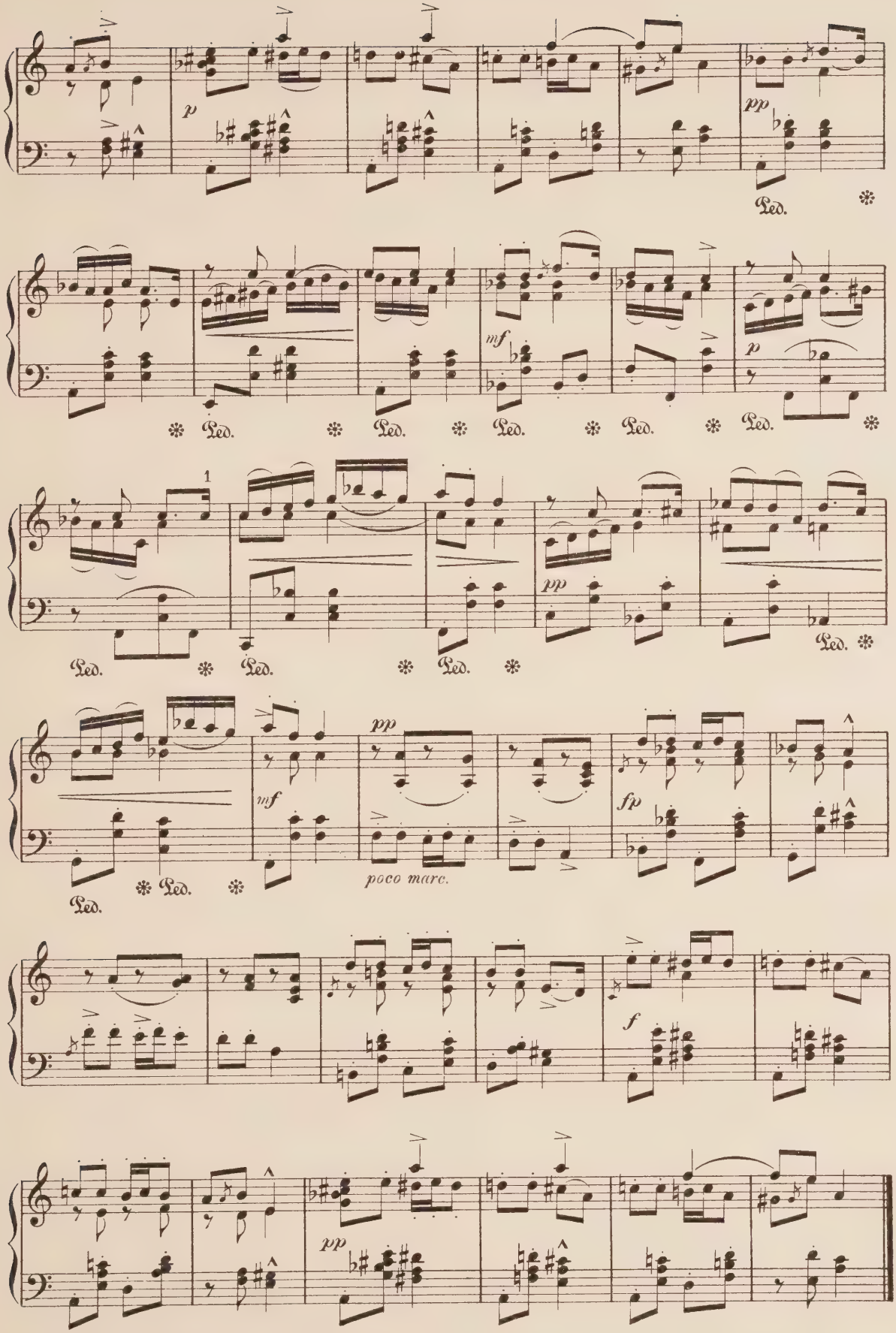

p
tr
f
sf
sf
p
p
cresc.
p
f
f
tr
p
pp
Ped.

Polka.

C. REINECKE Op.57. № 4.




f
pp
p con grazia
Ped.
p
f
poco rit.
a tempo
p grazioso
mf


p
pp
Ped.
mf
p
1
pp
mf
poco marc.
fp
f
pp

The Chase.

DIE JAGD.

IMPROMPTU.

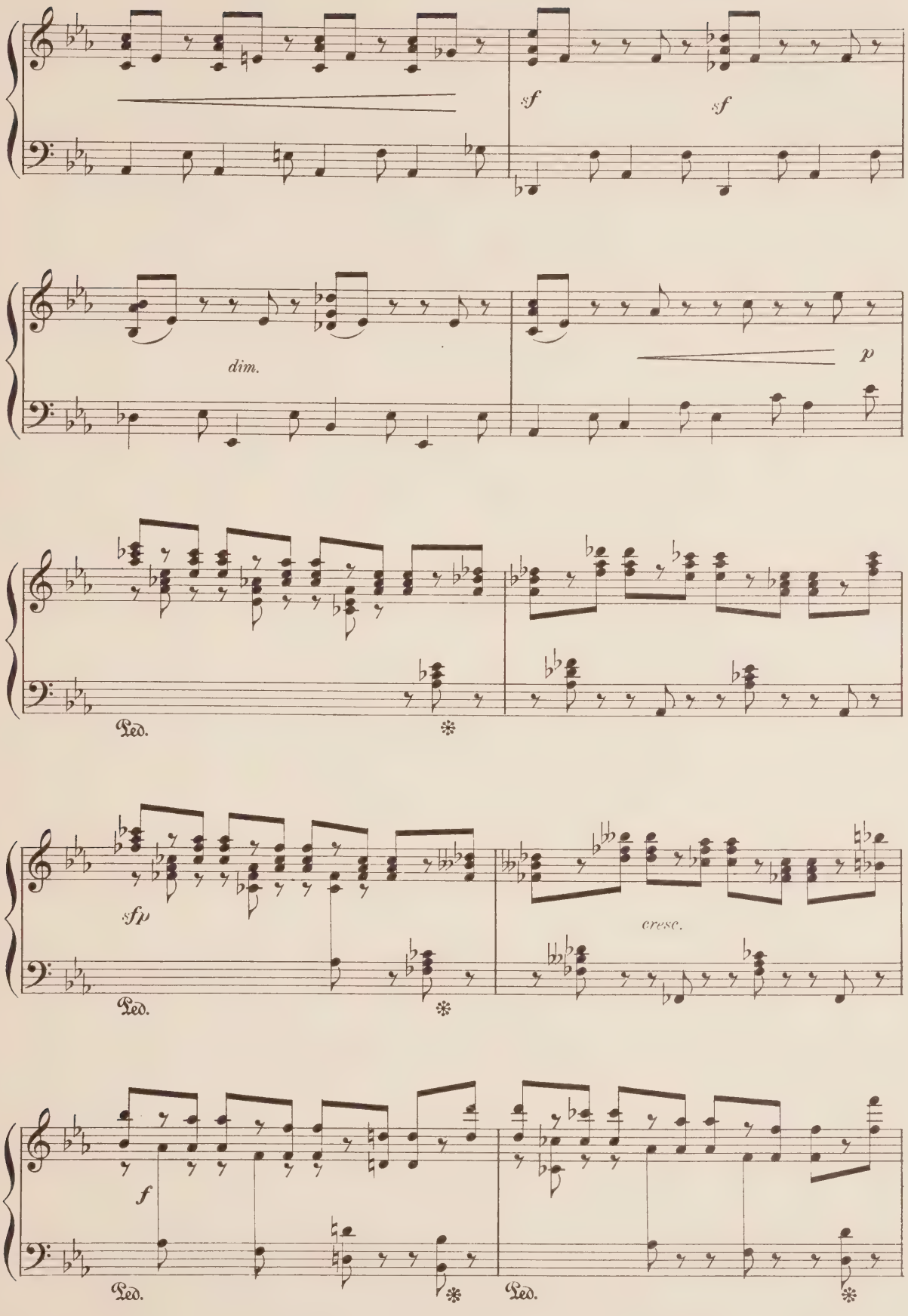
J. RHEINBERGER.

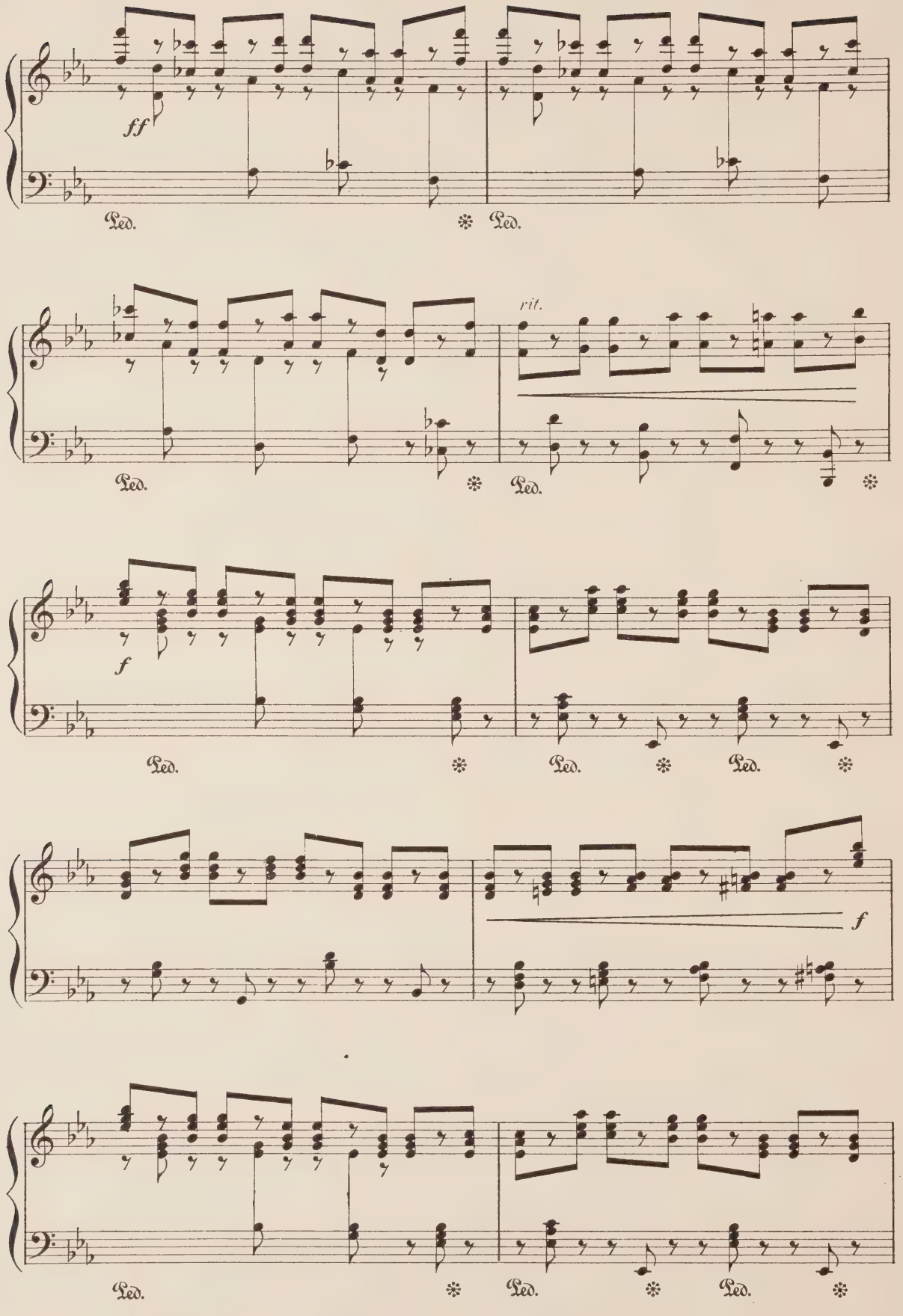
Allegrissimo.

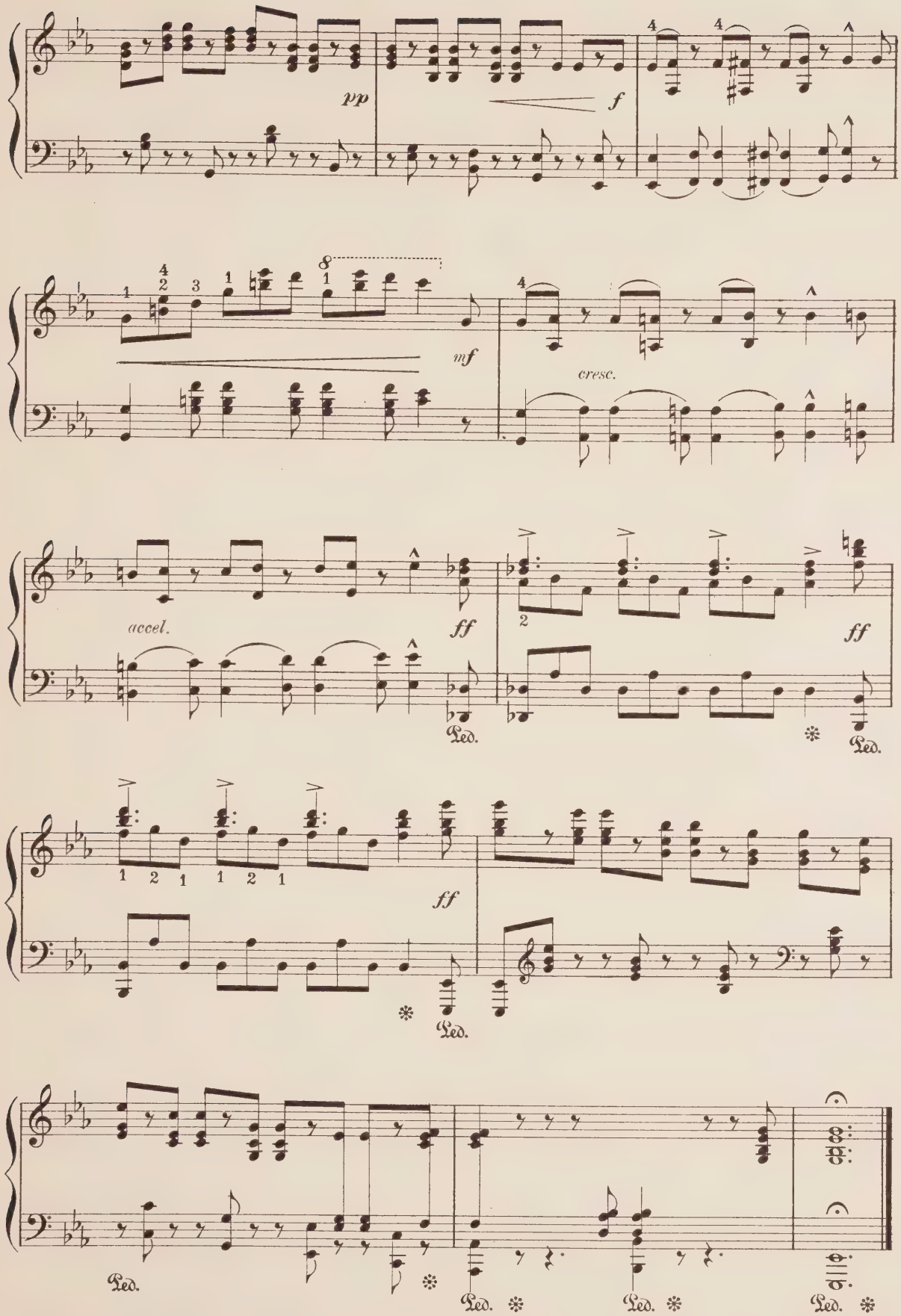



Ped.
f
p
f
p
f
p
f
p
f
Ped.
Ped.
Ped.
Ped.
Ped.


una corda
pp
Ped.
pp
tutte corde
f
Ped.
Ped.
Ped. simile


sf
sf
dim.
p
Ped.
sfp
cresc.
Ped.
f
Ped.
Ped.

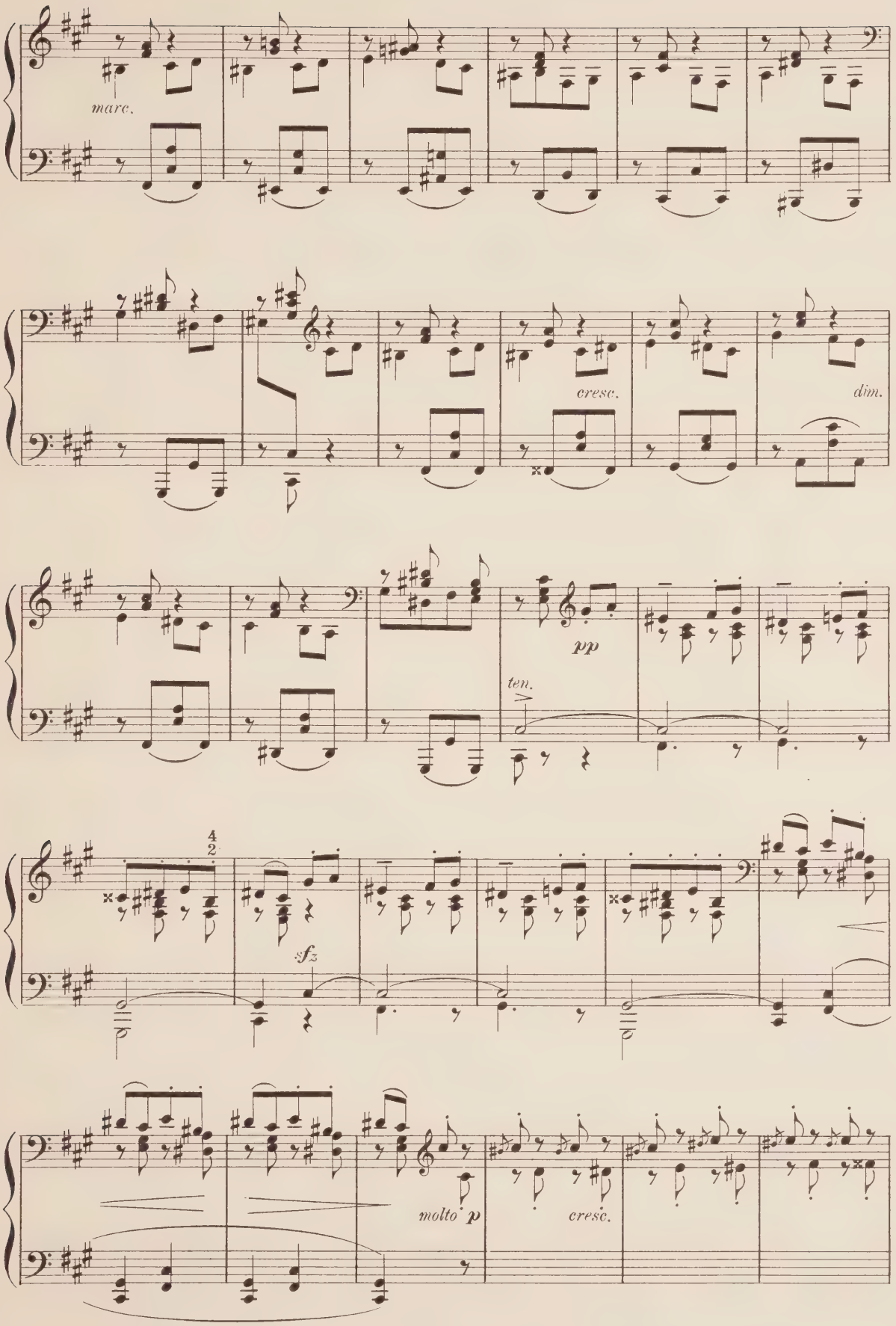

ff
Ped.
Ped.
rit.
Ped.
Ped.
f
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.


pp
f
mf
cresc.
accel.
ff
ff
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

Mélodie Italienne.

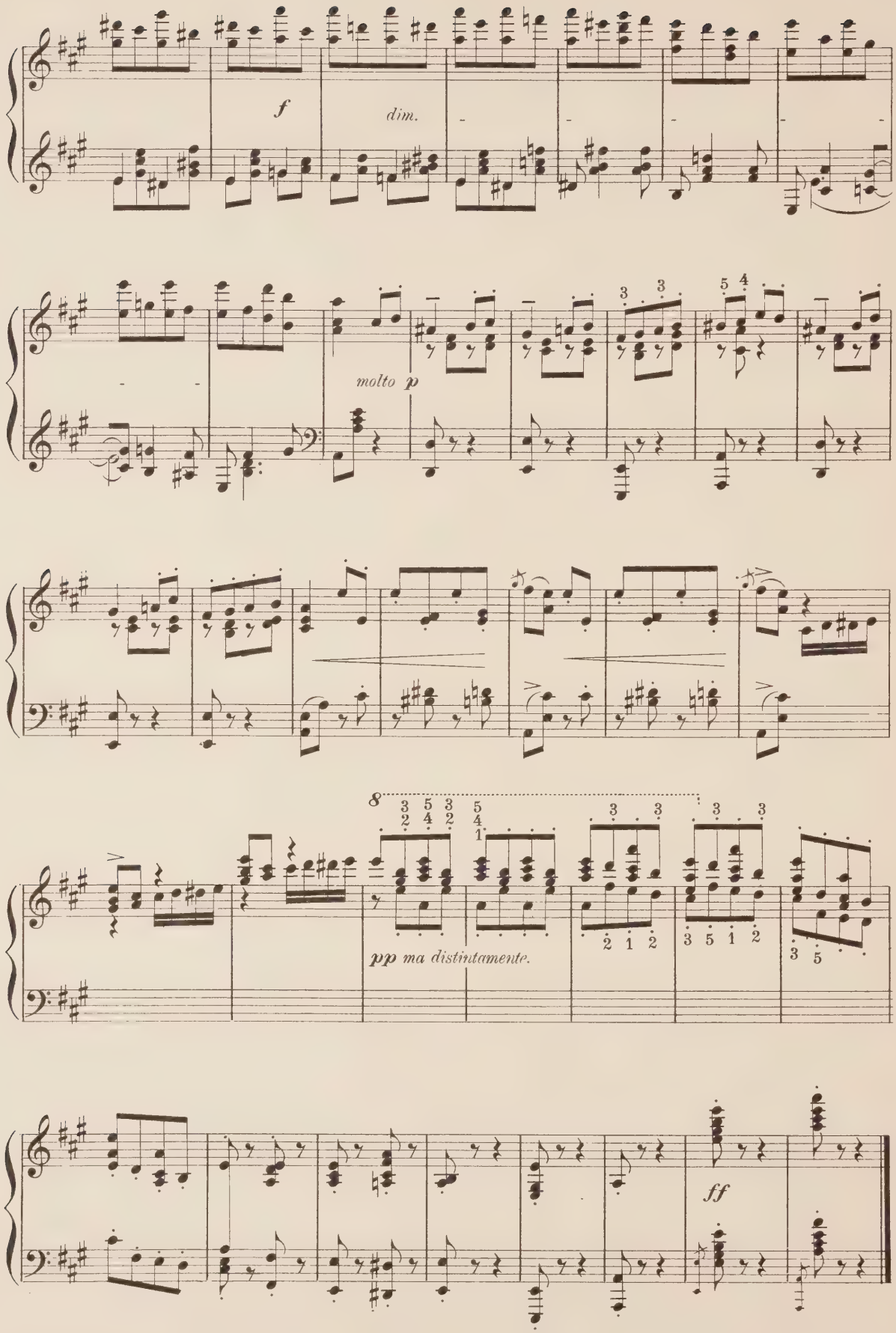
MAURICE MOSZKOWSKI,
Op. 38. Nº 4.




marc.
cresc.
dim.
pp
ten.
sfz
molto p
cresc.


pp
con delicatessa.
Ped.
f marc.
cresc.
dim.


ten.
sfz
molto p
cresc.
pp
con delicatessa.
Ped.
cresc.


f
dim.
molto p
8
pp ma distintamente.
ff

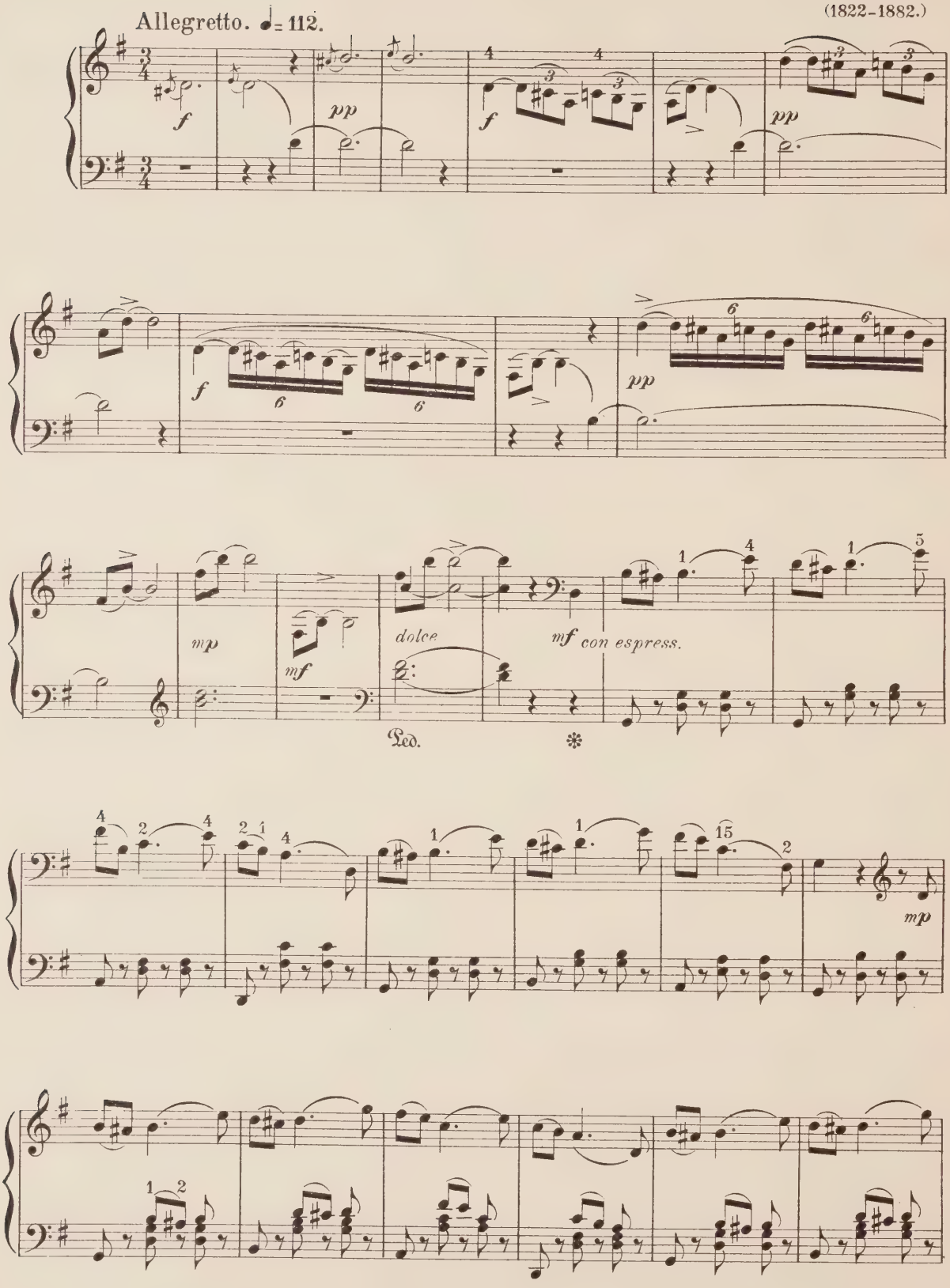
Litany on All Souls Festival.

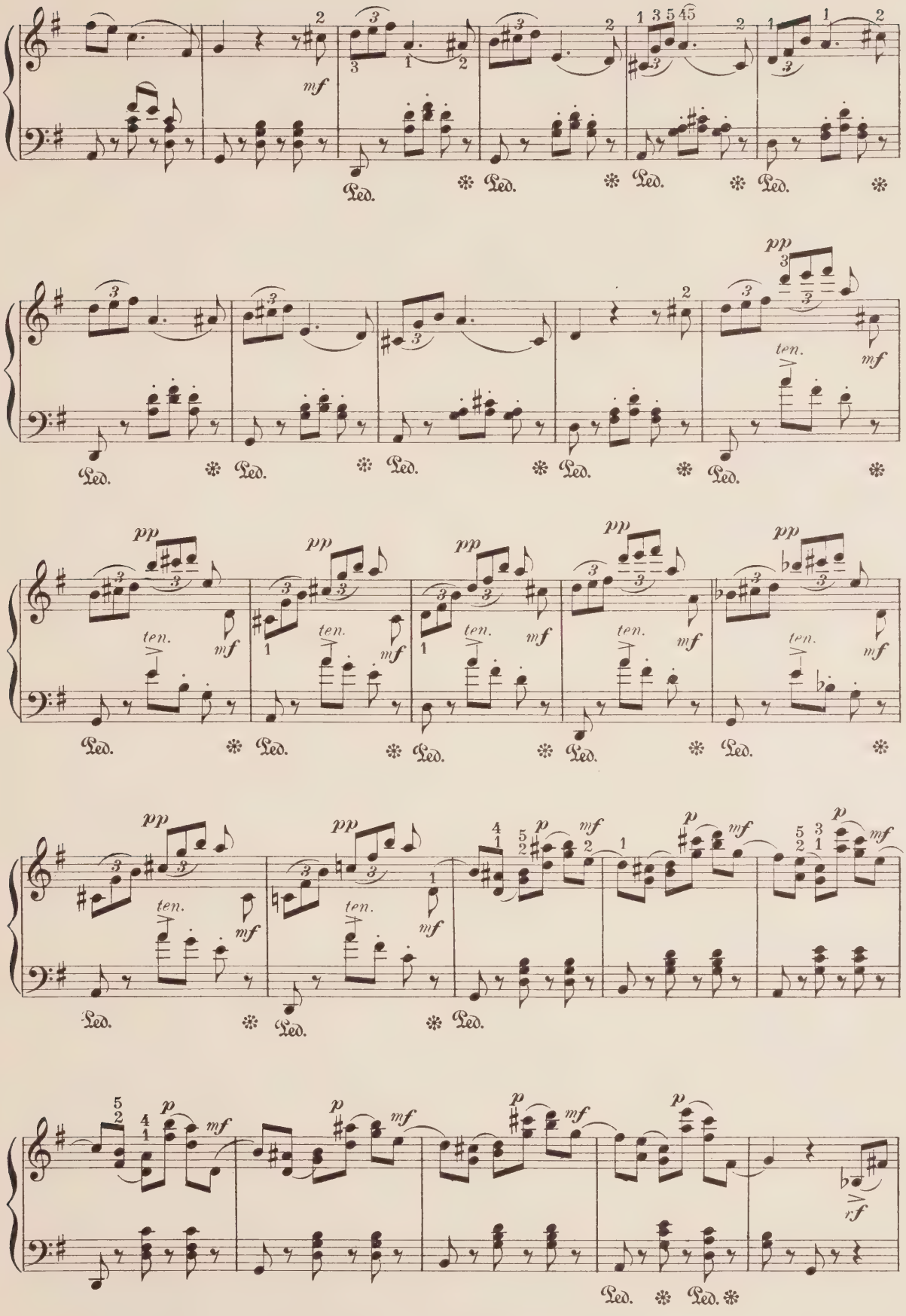
FRANZ SCHUBERT.



Ranz-Des Vaches.

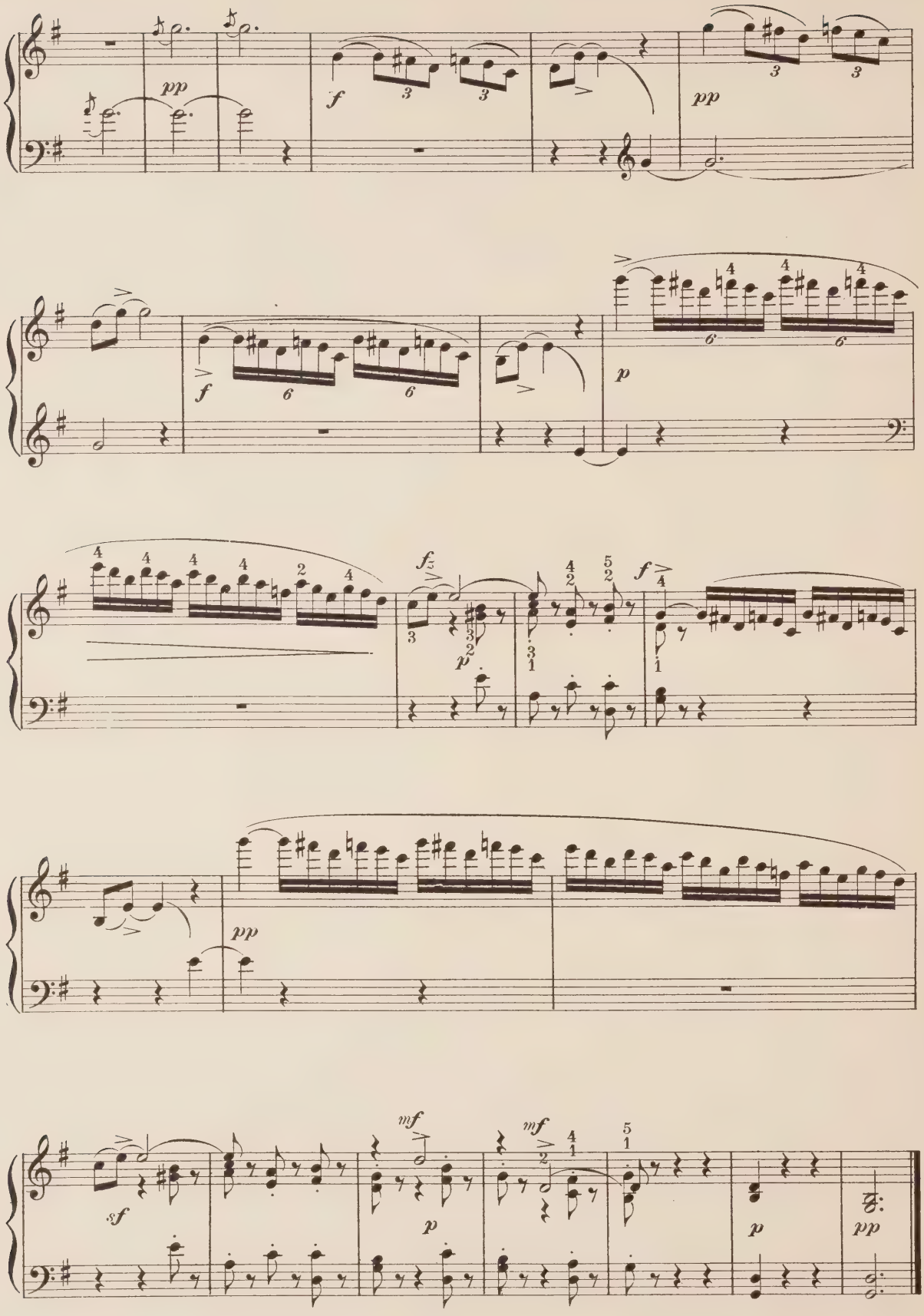
J. RAFF.
(1822–1882.)




mf
Ped.
pp
ten.
p
rf


p
rf
Ped.
rit.
Più mosso
ten.
mf
cresc.ed accel.


Tempo I.
rit.
p
Ped.
Ped.
Ped.
Ped.
f


pp
f
pp
f
p
fz
p
f
pp
sf
mf
p
mf
p
pp



Ethelbert Nevin

ETHELBERT NEVIN

ETHELBERT NEVIN was born Nov. 25, 1862, at Edgeworth, near Pittsburg, Penn. When a boy he developed a strong passion for music and clung to it tenaciously during his early school-days. His first serious pianoforte studies were with Mr. B. J. Lang in Boston, and at the same time he took up harmony under Stephen Emery. In 1884 he went to Berlin, where he remained three years, studying with Karl Klindworth and Von Bülow. Leaving Berlin in 1887, he returned to Boston and remained three years, at the end of which time he again went to Europe and spent the years 1890 to 1892 inclusive in France and Germany, in teaching, studying and composing. In the fall of 1892 he returned to Boston where he played in public occasionally, taught and composed. He was in broken health, however, and died in New Haven, Conn., on February 17, 1901.

His first attempt at composing was made when he was eleven years old, and his first published composition was brought out in 1888.

The greater number of his compositions have been for the voice and piano, and among his principal works are the following:—

Water Scenes, Op. 13.

In Arcady, Op. 16.

Etude in the form of a Romance, Op. 18.

Four piano pieces, Op. 7.

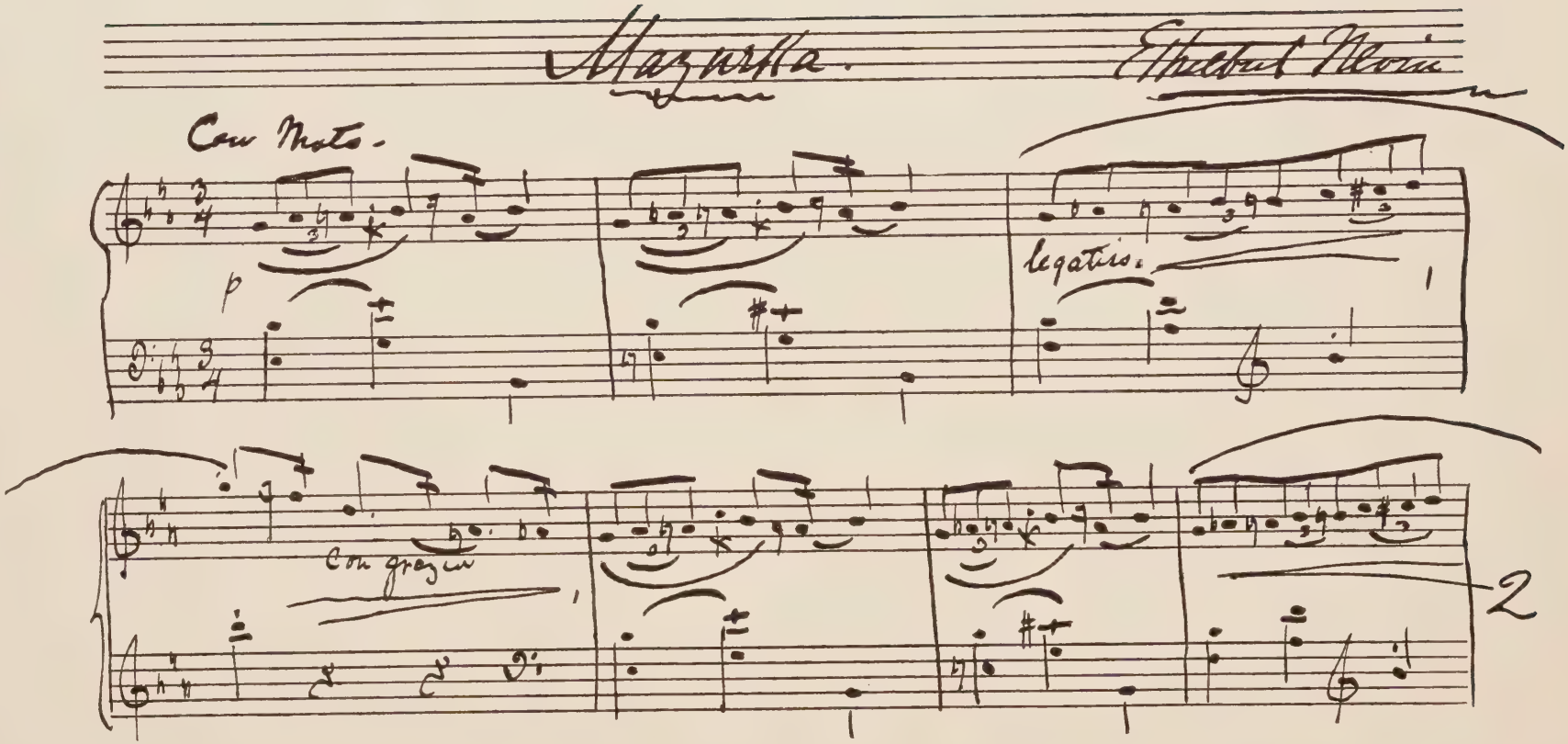
Two pieces for violin and piano, Op. 8.

Three pieces for the piano, four hands, Op. 6.

Five Songs, Op. 12.

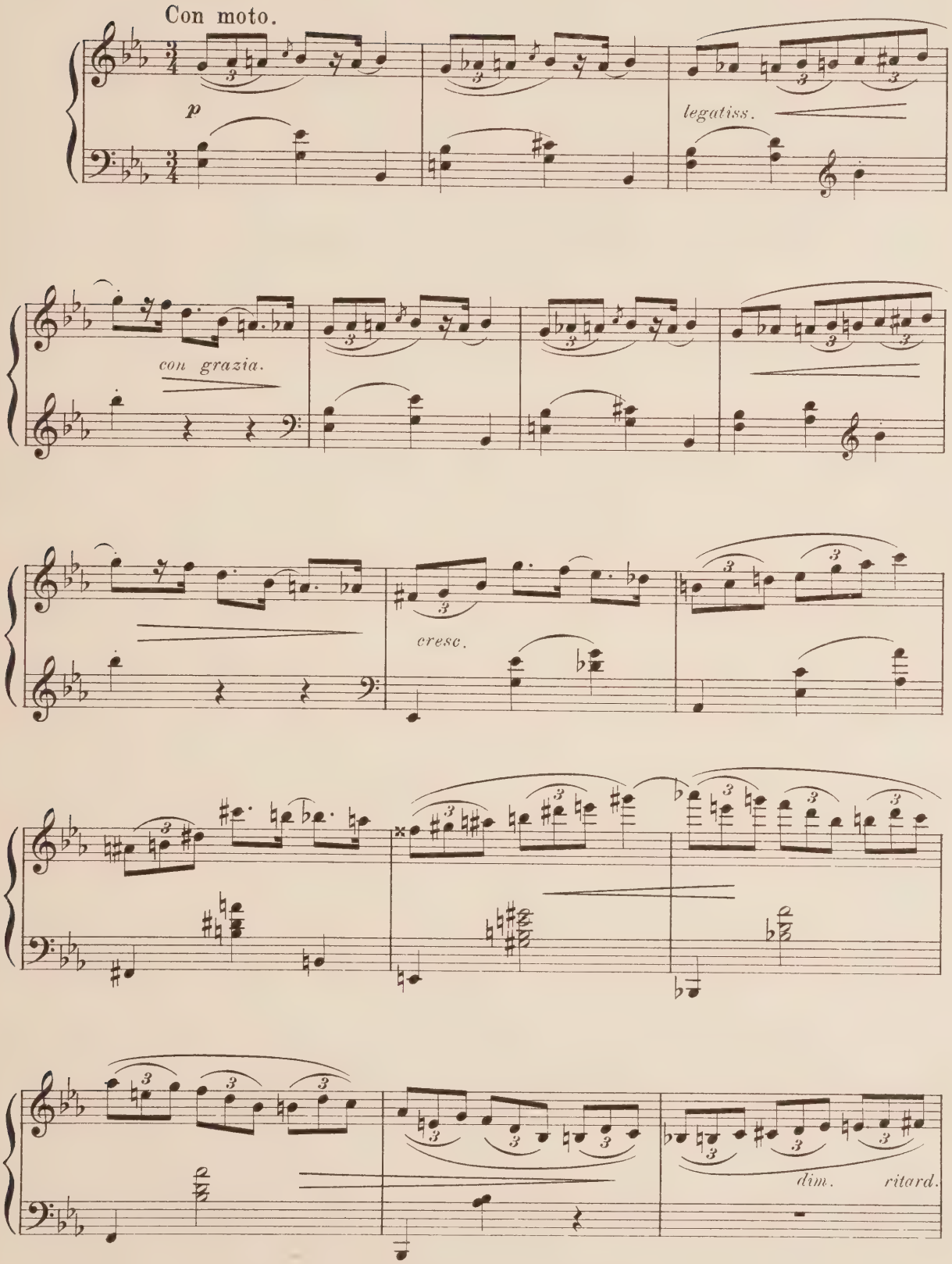
A Book of Songs, Op. 20.

A pantomime designed by Vance Thompson, entitled *Lady Floriane's Dream*. *The Quest*, a cantata, published 1902.

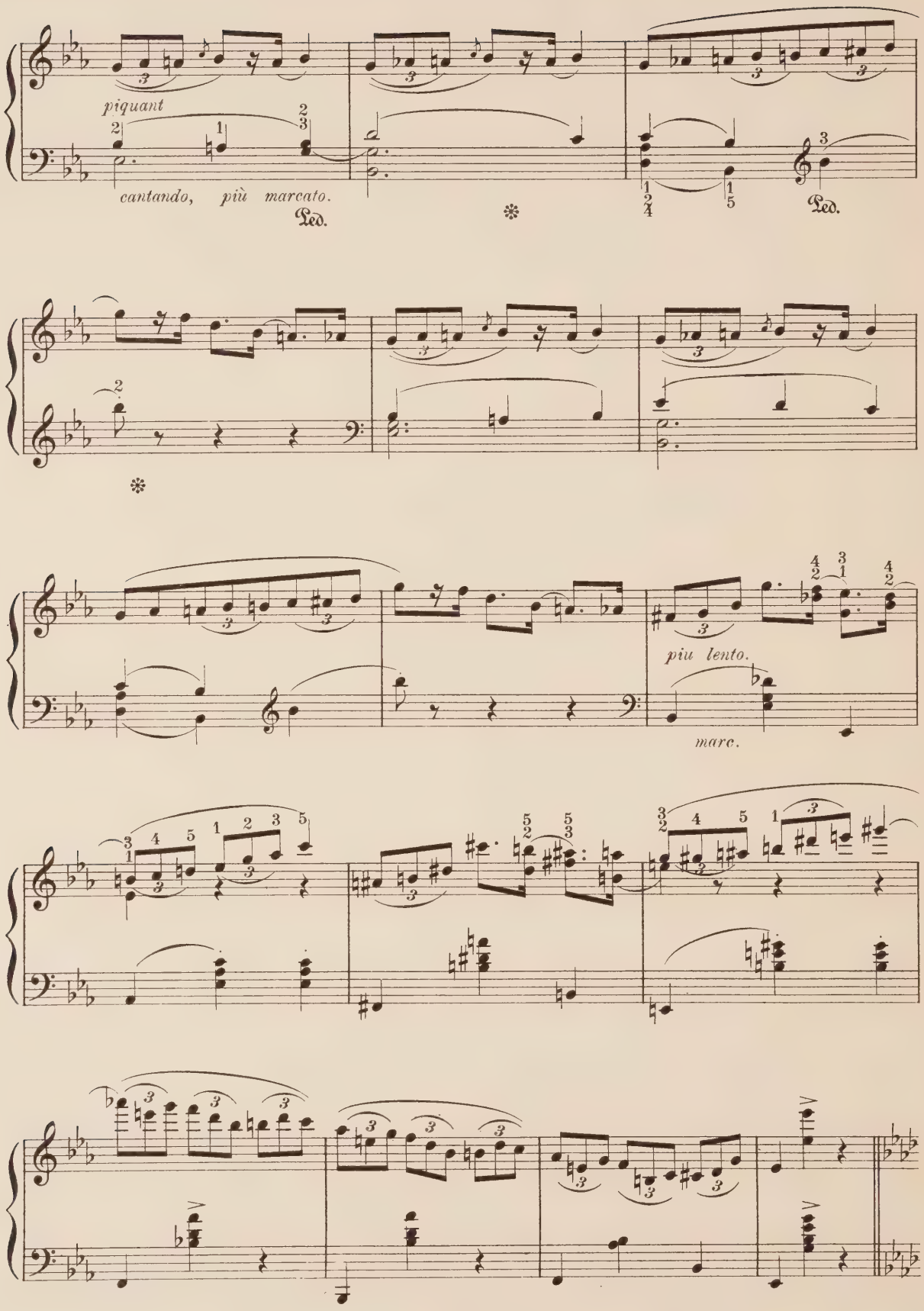

Mazurka.
Con Moto.
p
legatiss.
Con grazia
2

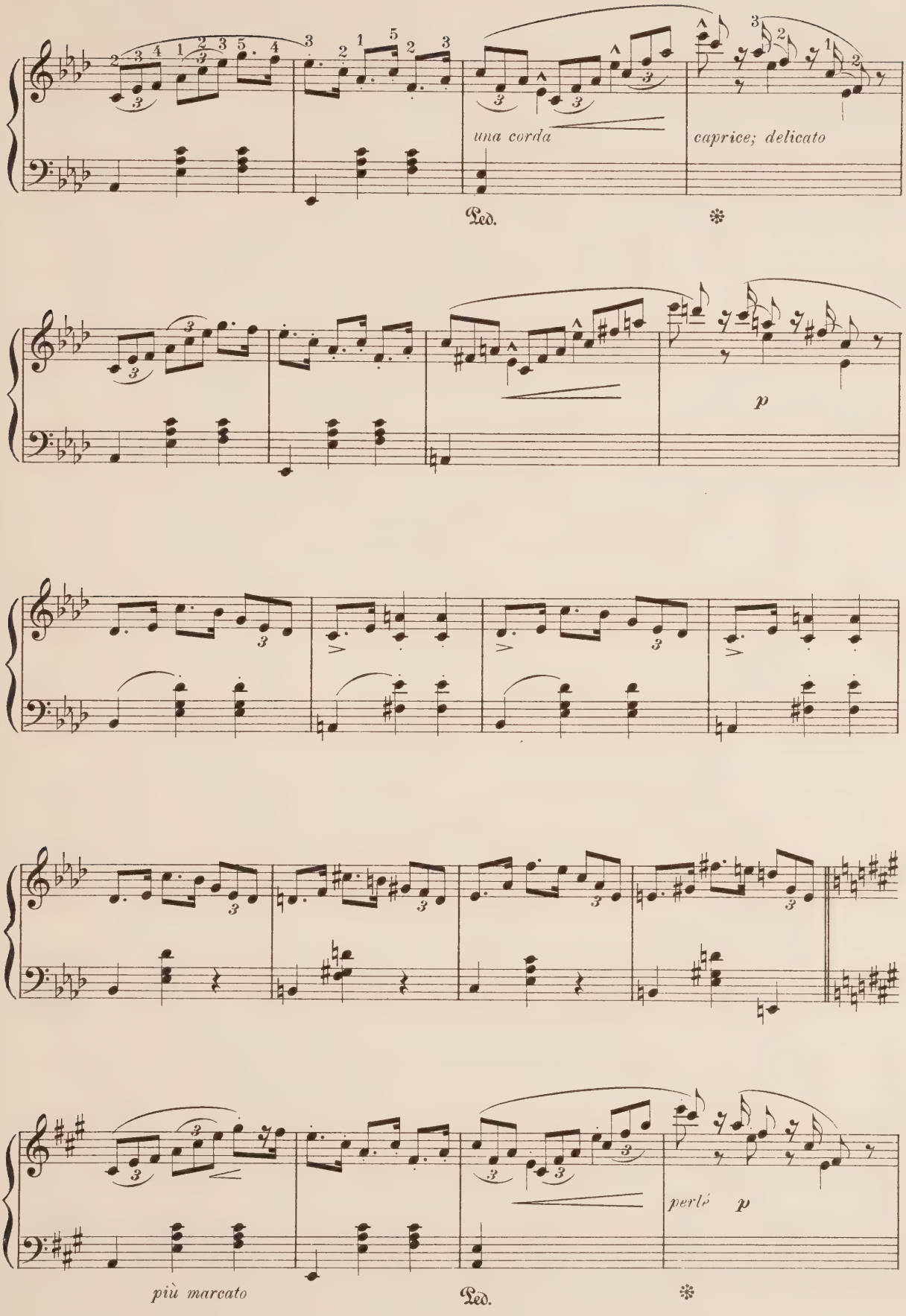
Mazurka.

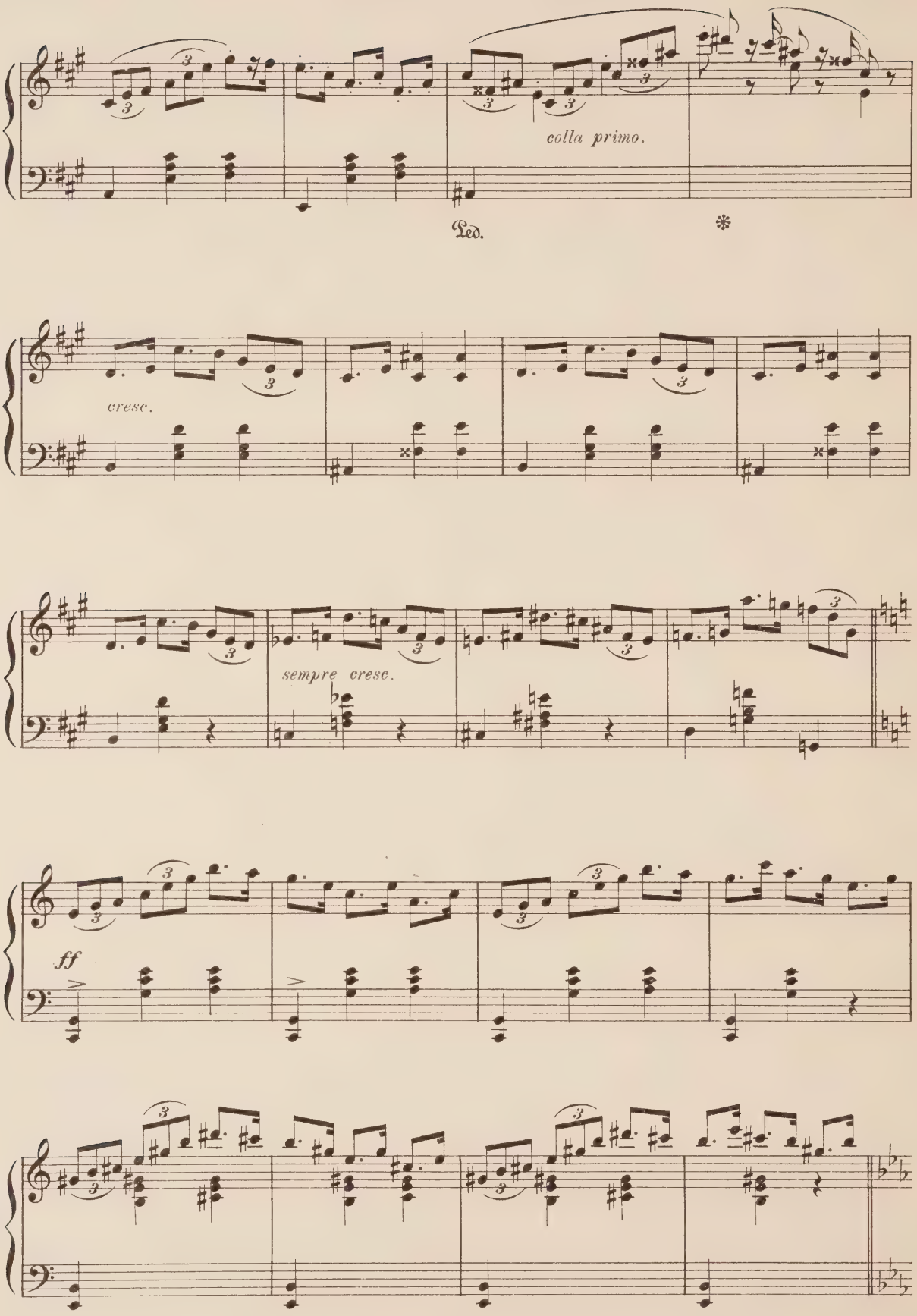
ETHELBERT NEVIN.



Copyright 1894 by J. B. Millet Company.


piquant
cantando, più marcato.
Ped.
Ped.
più lento.
marc.


una corda
caprice; delicato
Ped.
p
perlé
p
più marcato
Ped.


colla primo.
Ped.
*
cresc.
sempre cresc.
ff

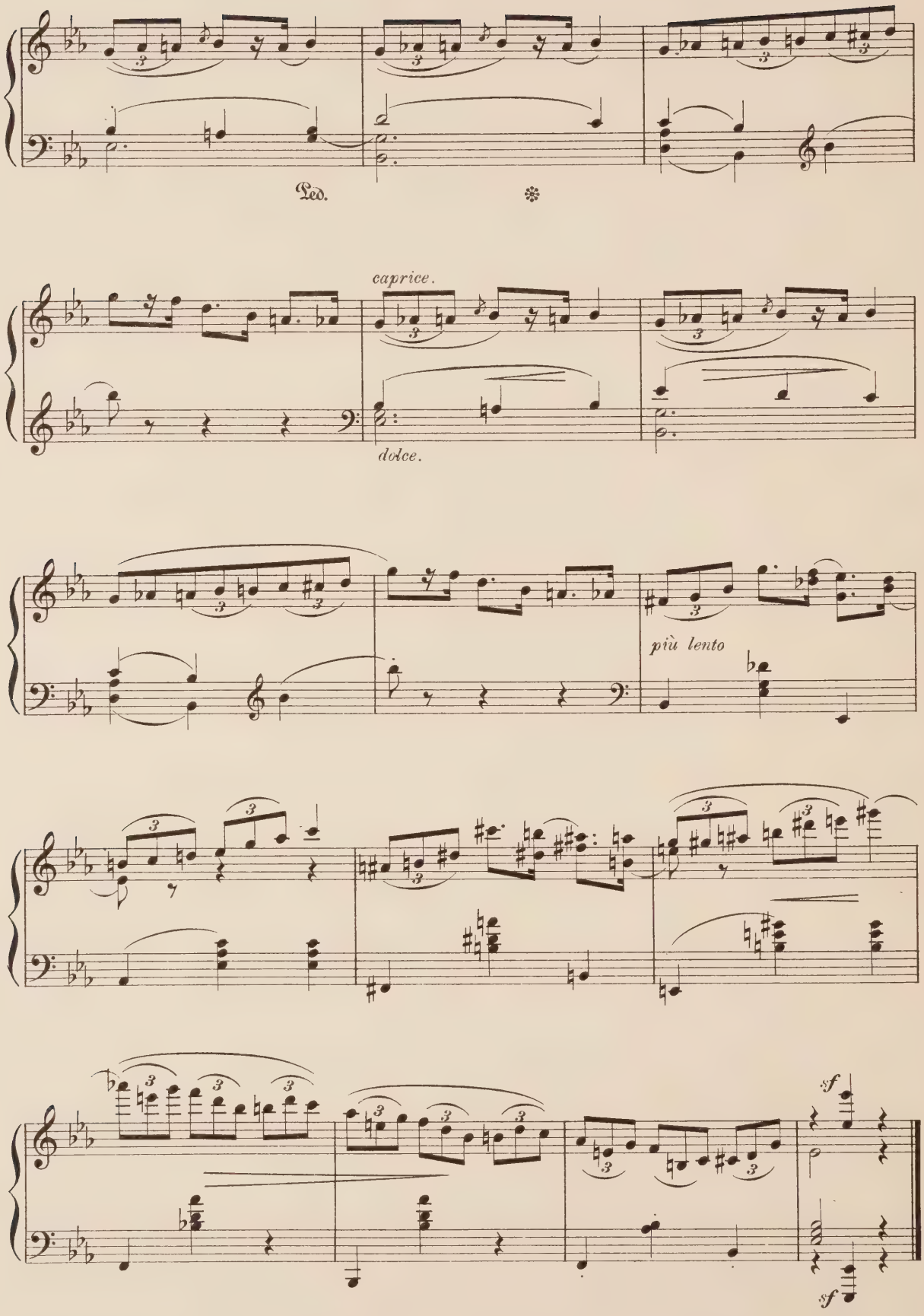

dim. piquant.
decresc.


Tempo I.
p
caprice.








Ped.
caprice.
dolce.
più lento
sf
sf

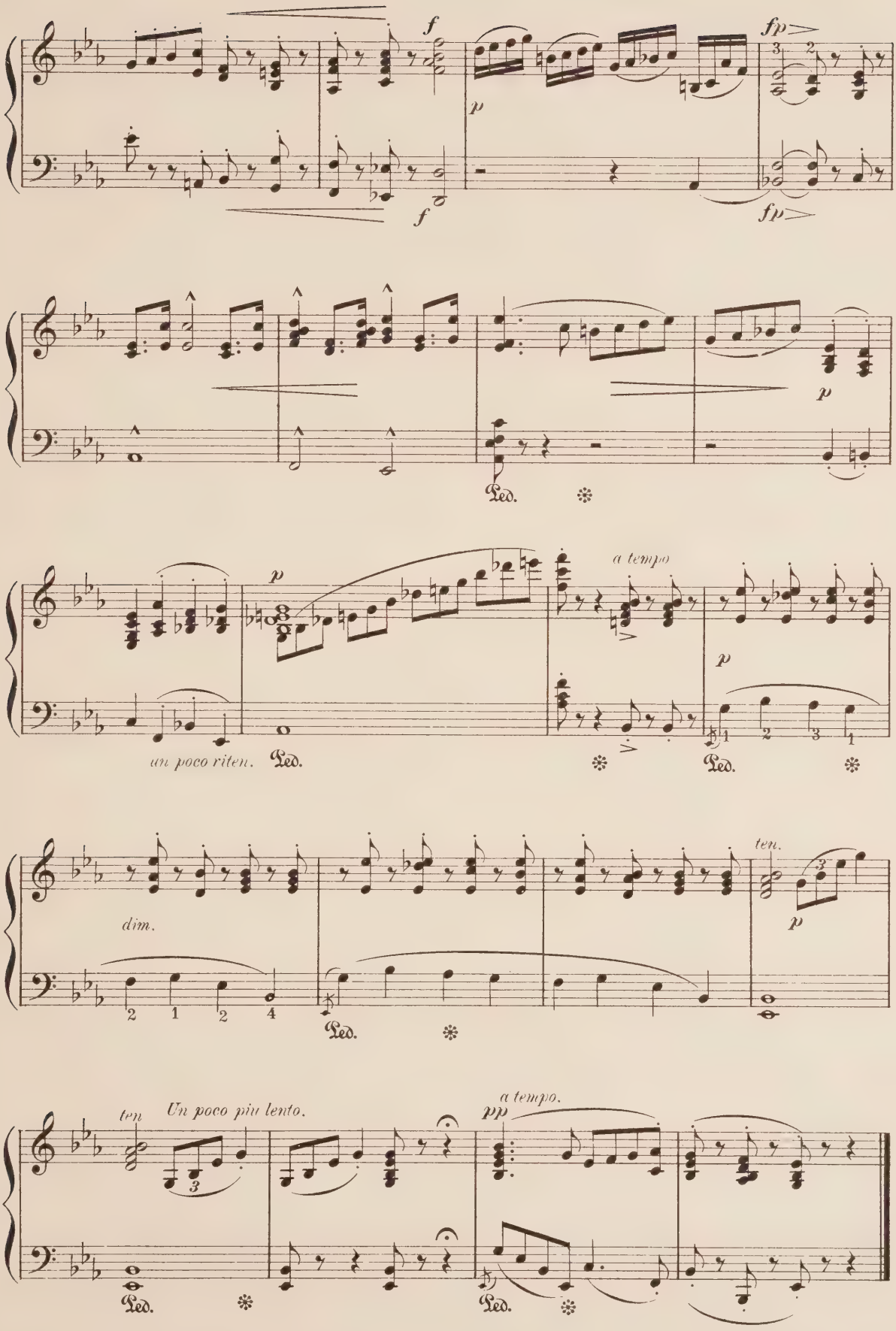
Forest Scenes.

WAYSIDE INN.

R. SCHUMANN, Op. 82. №6.




f
p
Ped.
Ped.
Un - poco -
riten.
a tempo
Ped.
fp
fp
fp
fp
f
f
tr

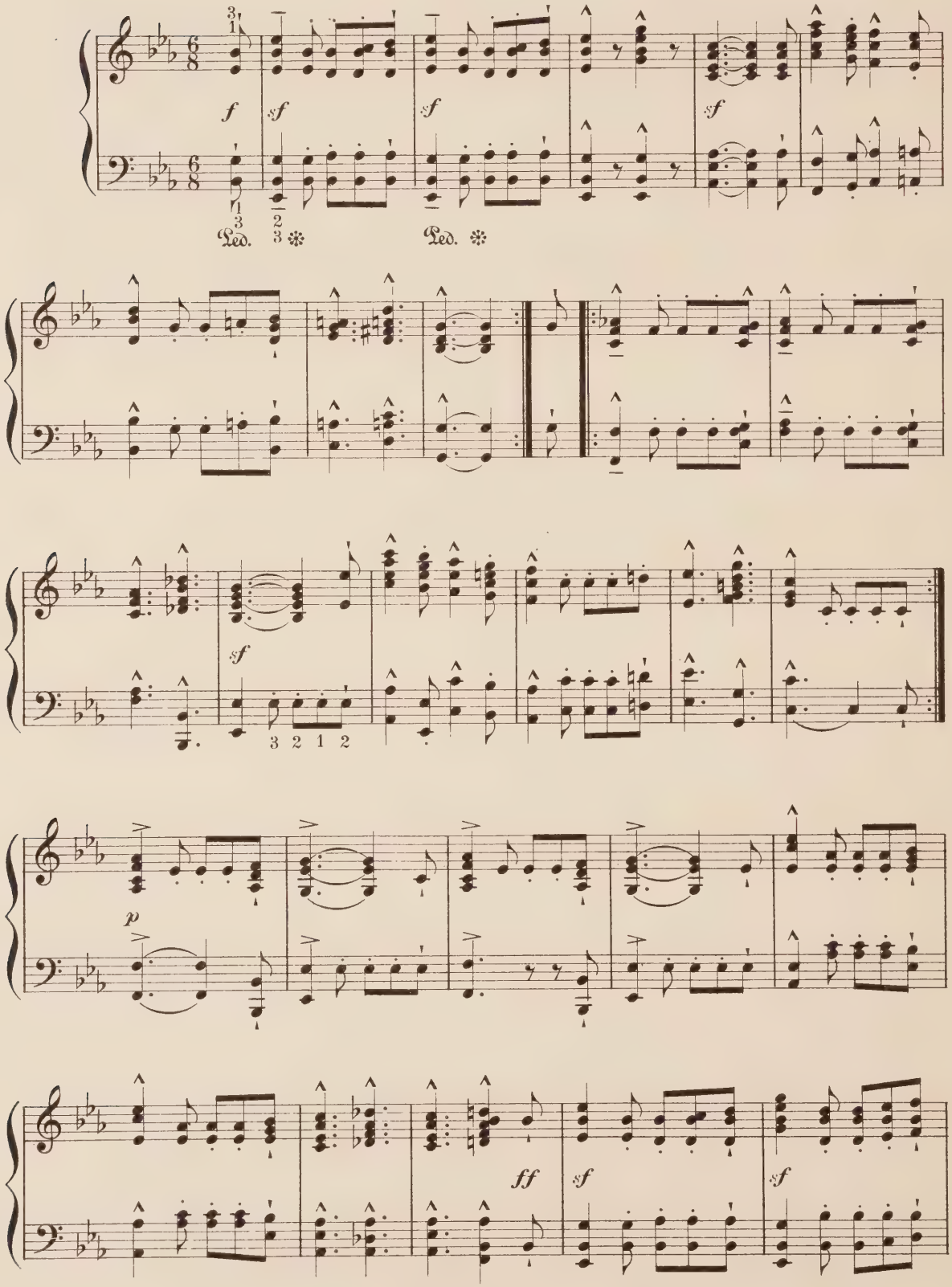

f
fp
p
f
fp
p
Ped.
p
un poco riten.
Ped.
a tempo
p
Ped.
dim.
ten.
p
Ped.
ten
Un poco più lento.
a tempo.
pp
Ped.
Ped.

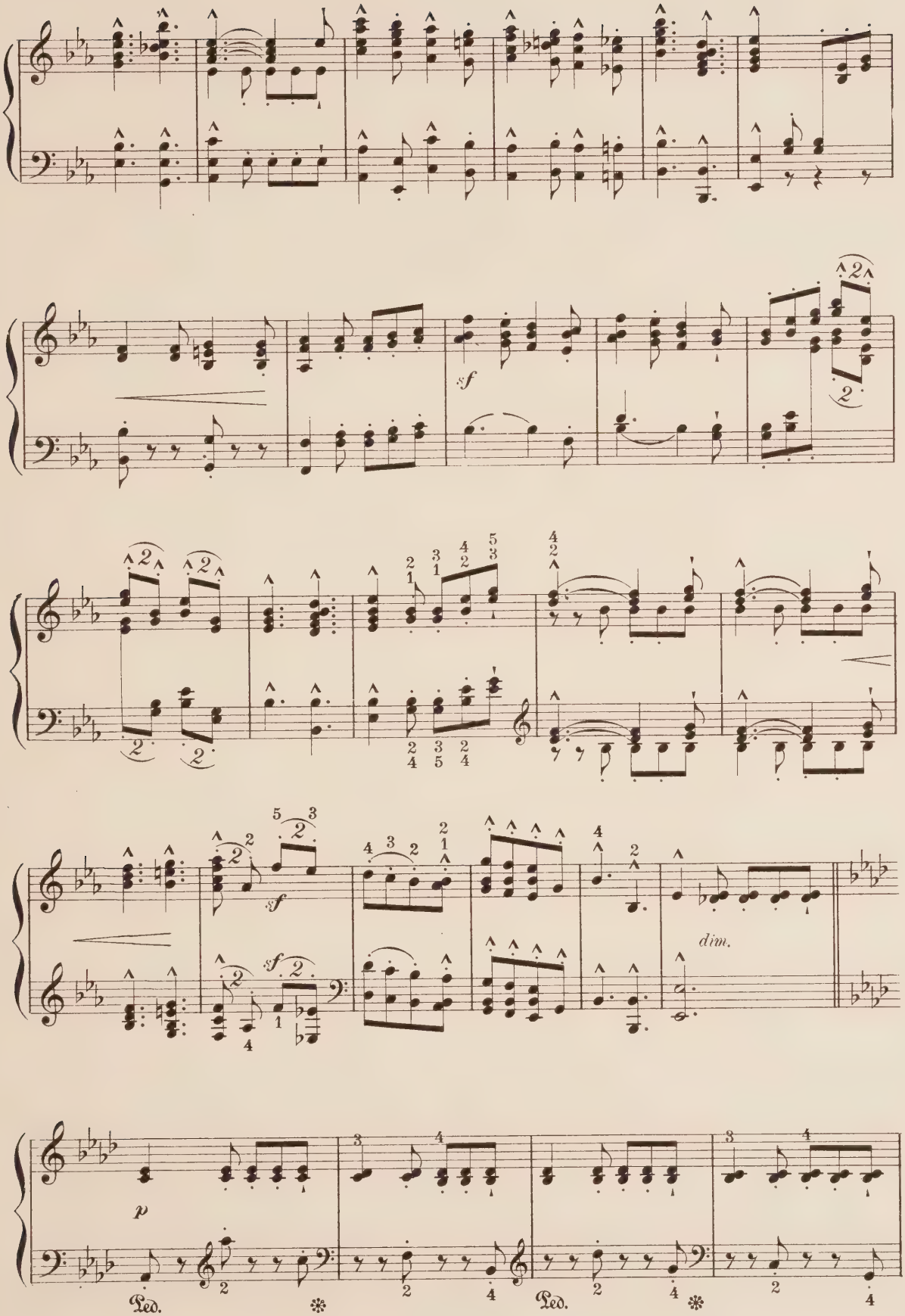
Forest Scenes.

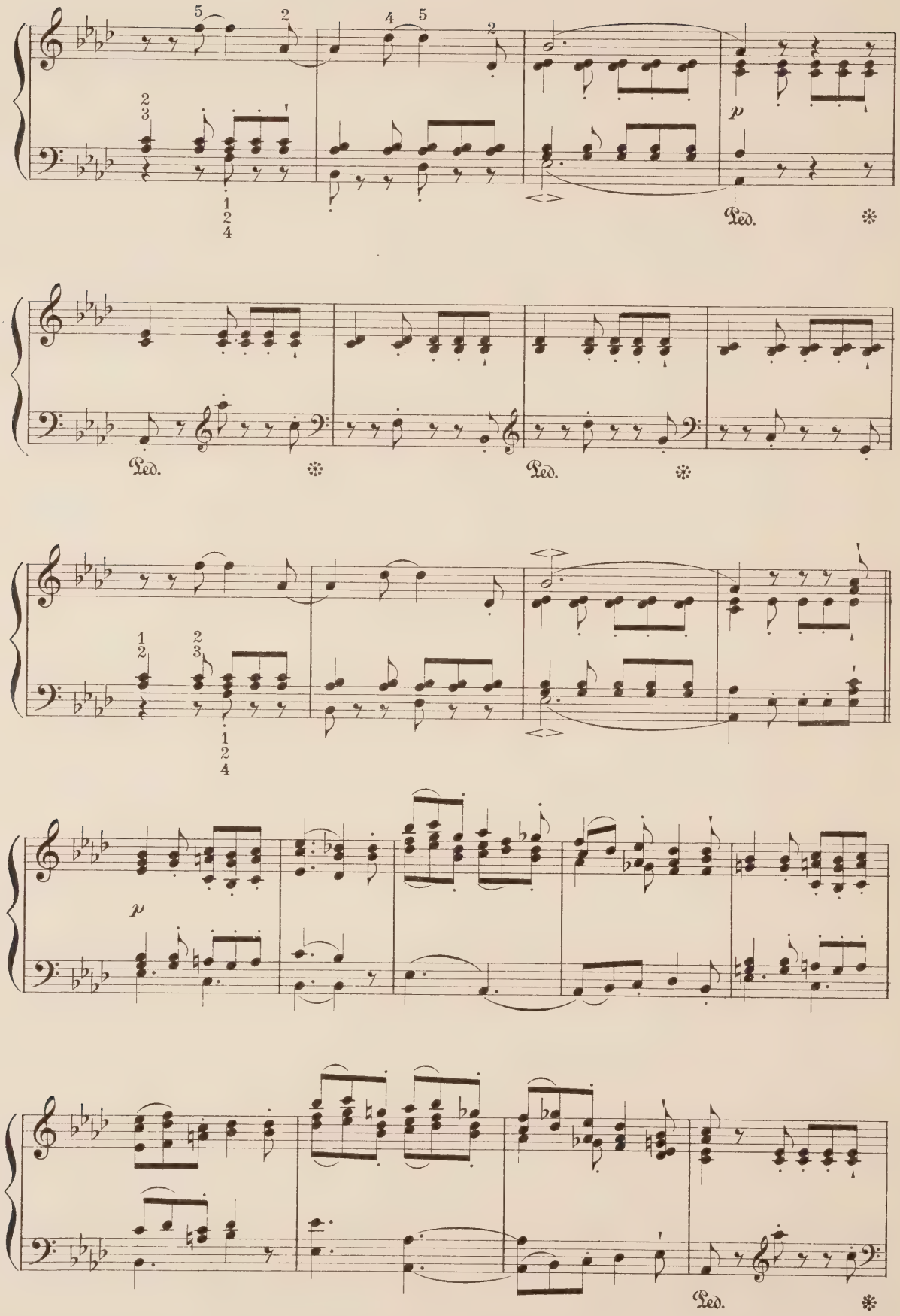
HUNTING SONG.

R. SCHUMANN, Op. 82. Nº 8.

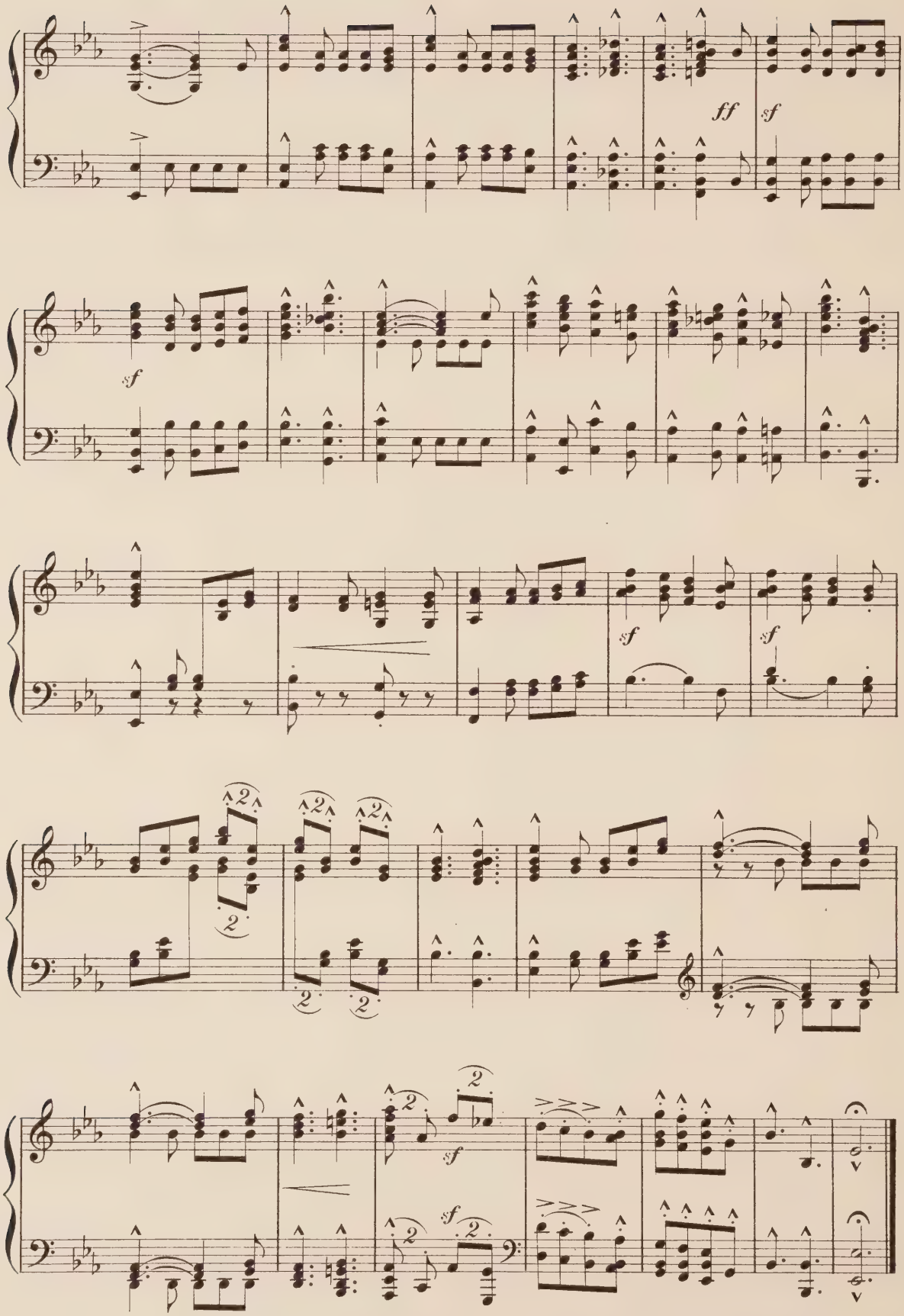
Vivace con forza. (♩.=120.)




sf
sf
sf
dim.
p
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.


Ped.
f
sf
sf
sf
Ped.
Ped.
sf
sf
p


ff
sf
sf
sf
sf
sf
sf
sf
sf

Sàrabande.

W. BARGIEL, Op. 21. № 3.



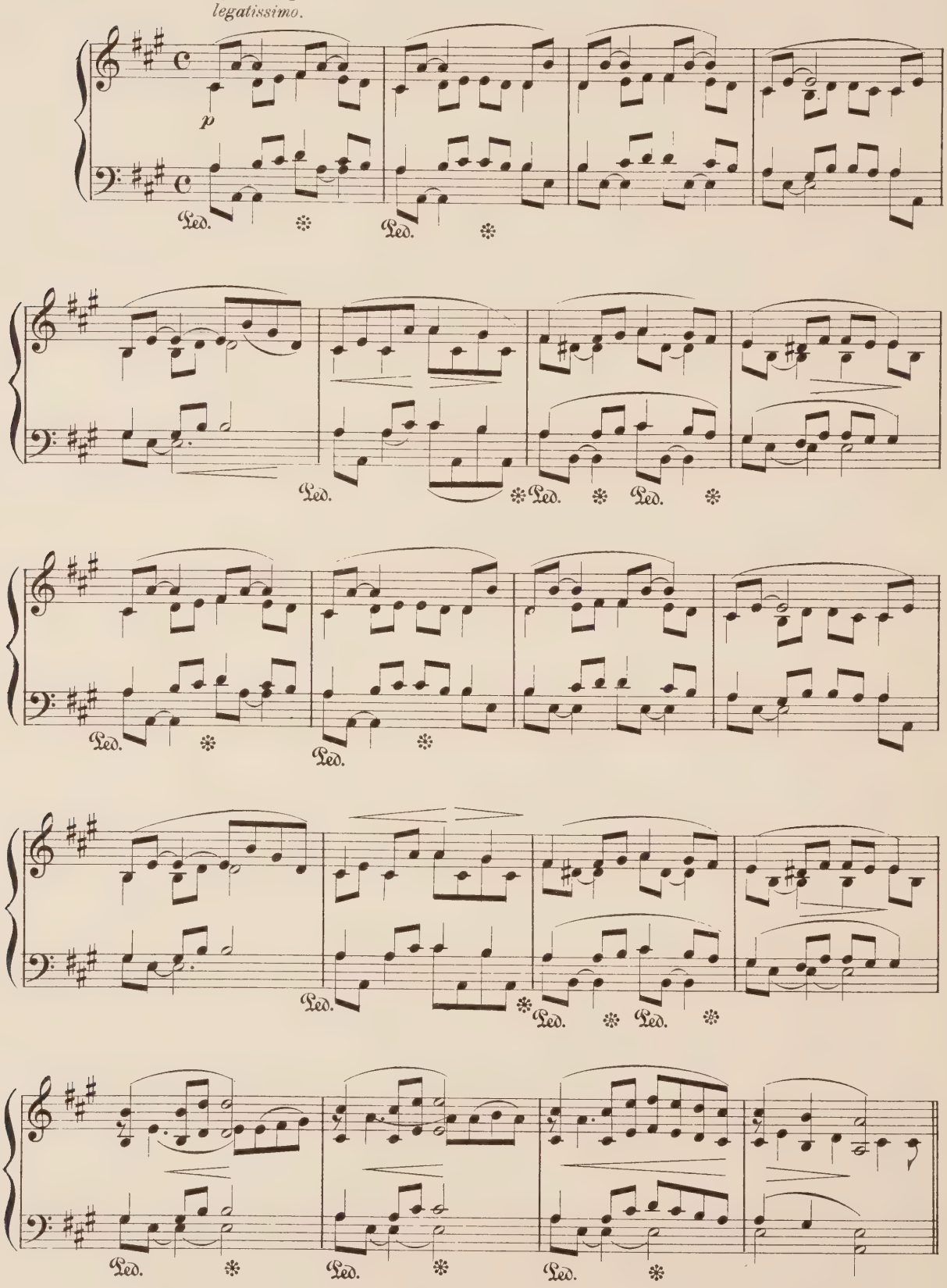
Zwiegesang.

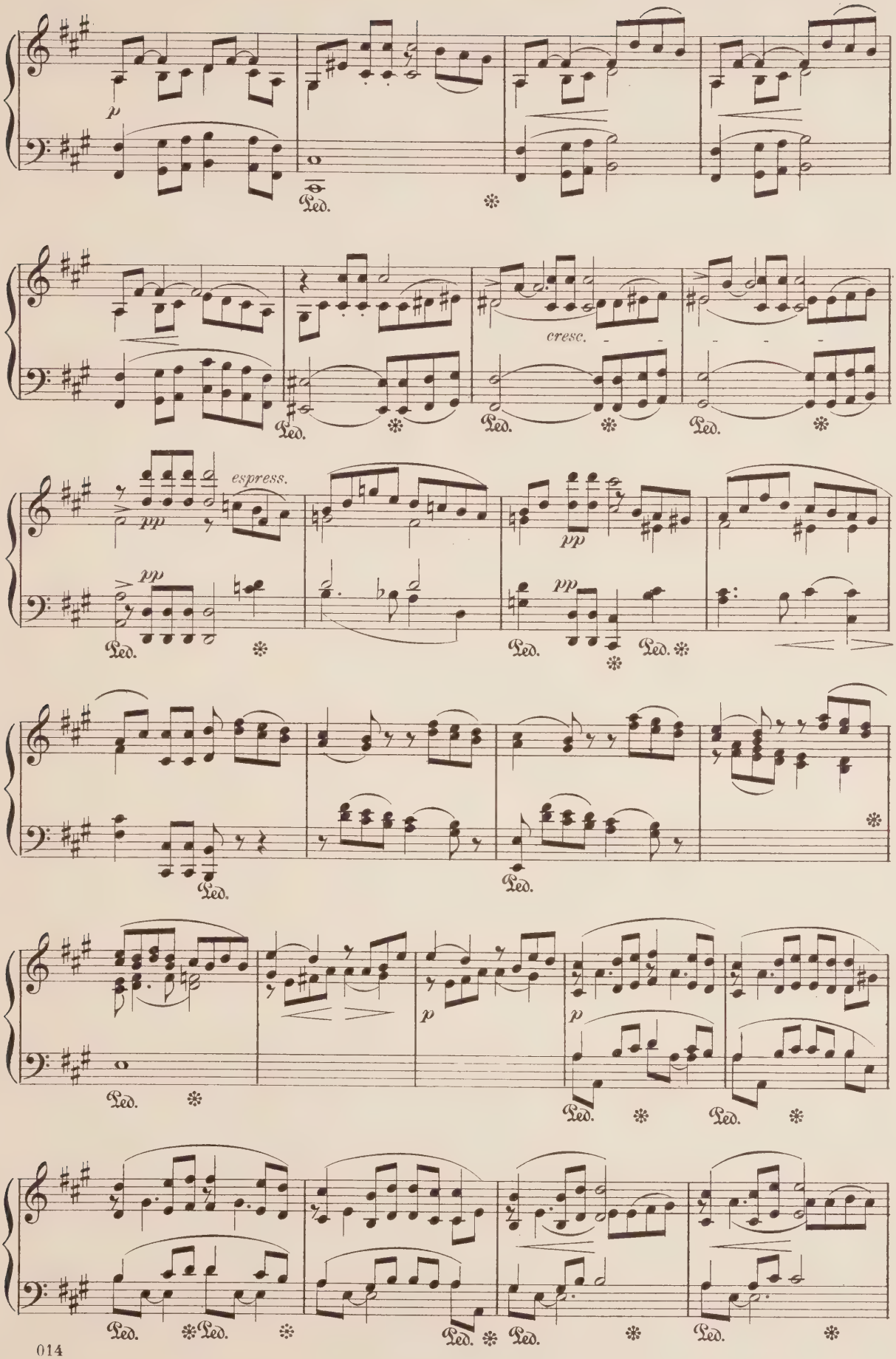
DUET.

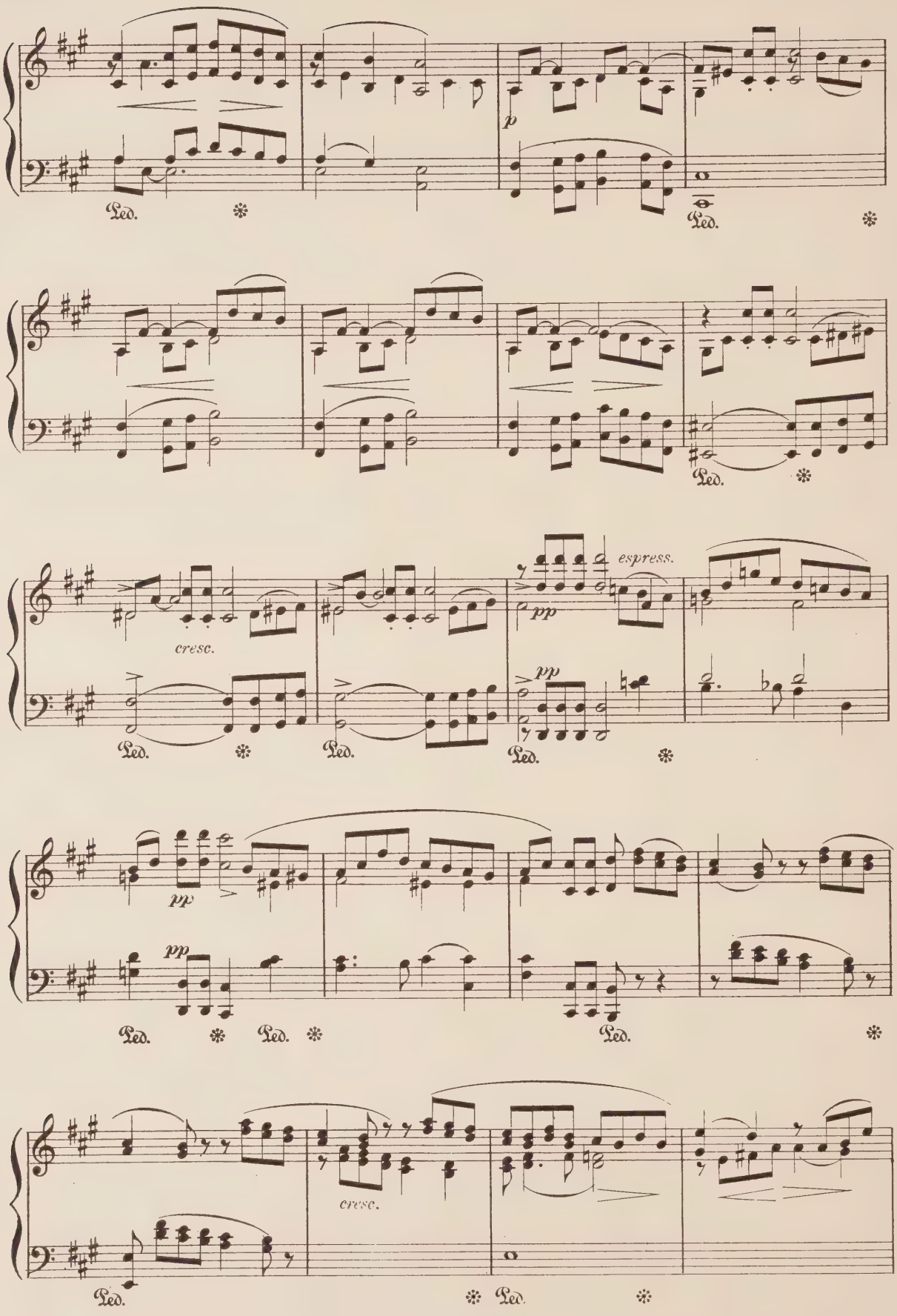
Allegretto poco Andante.

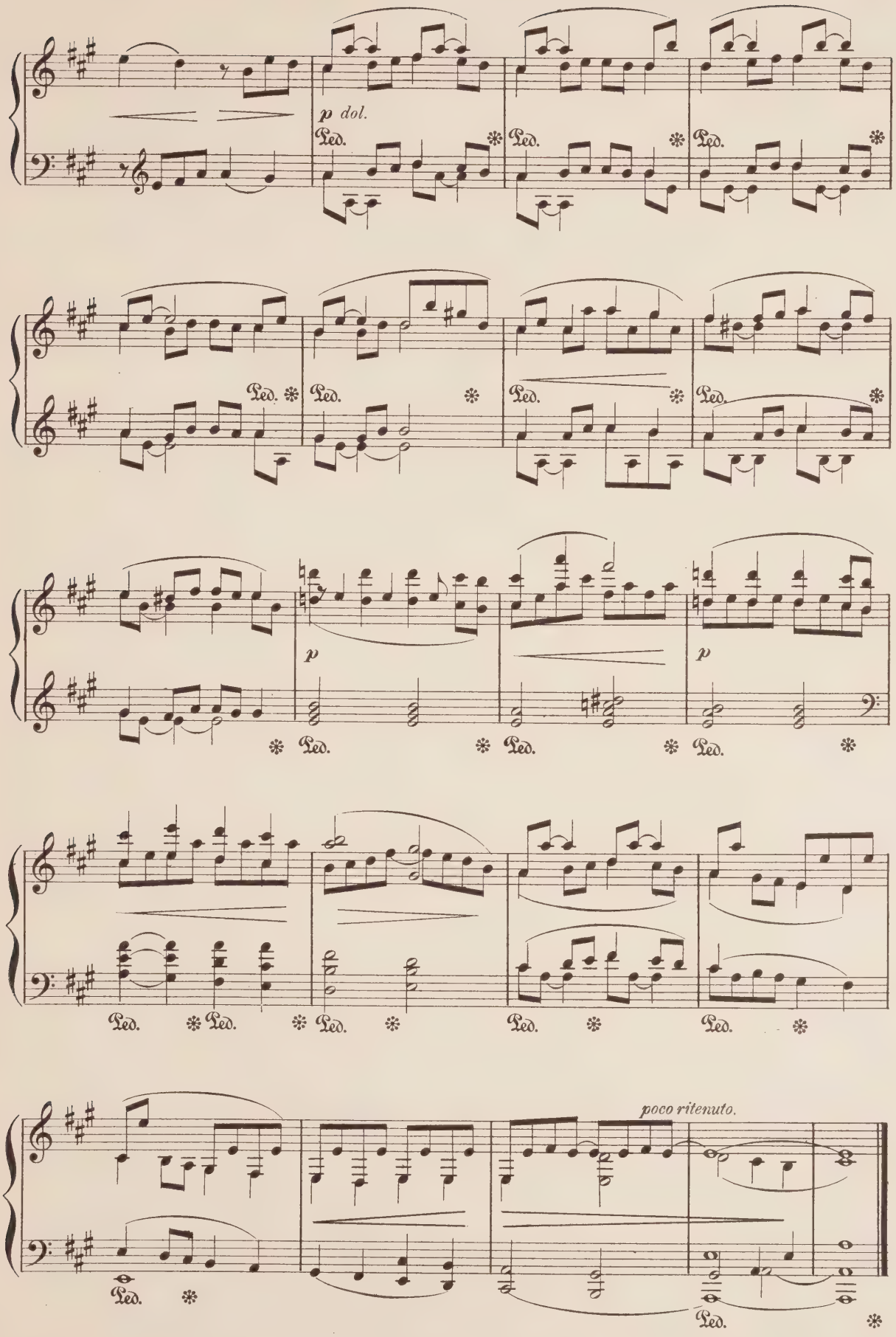
legatissimo.

W. BARGIEL, Op. 21. № 2.



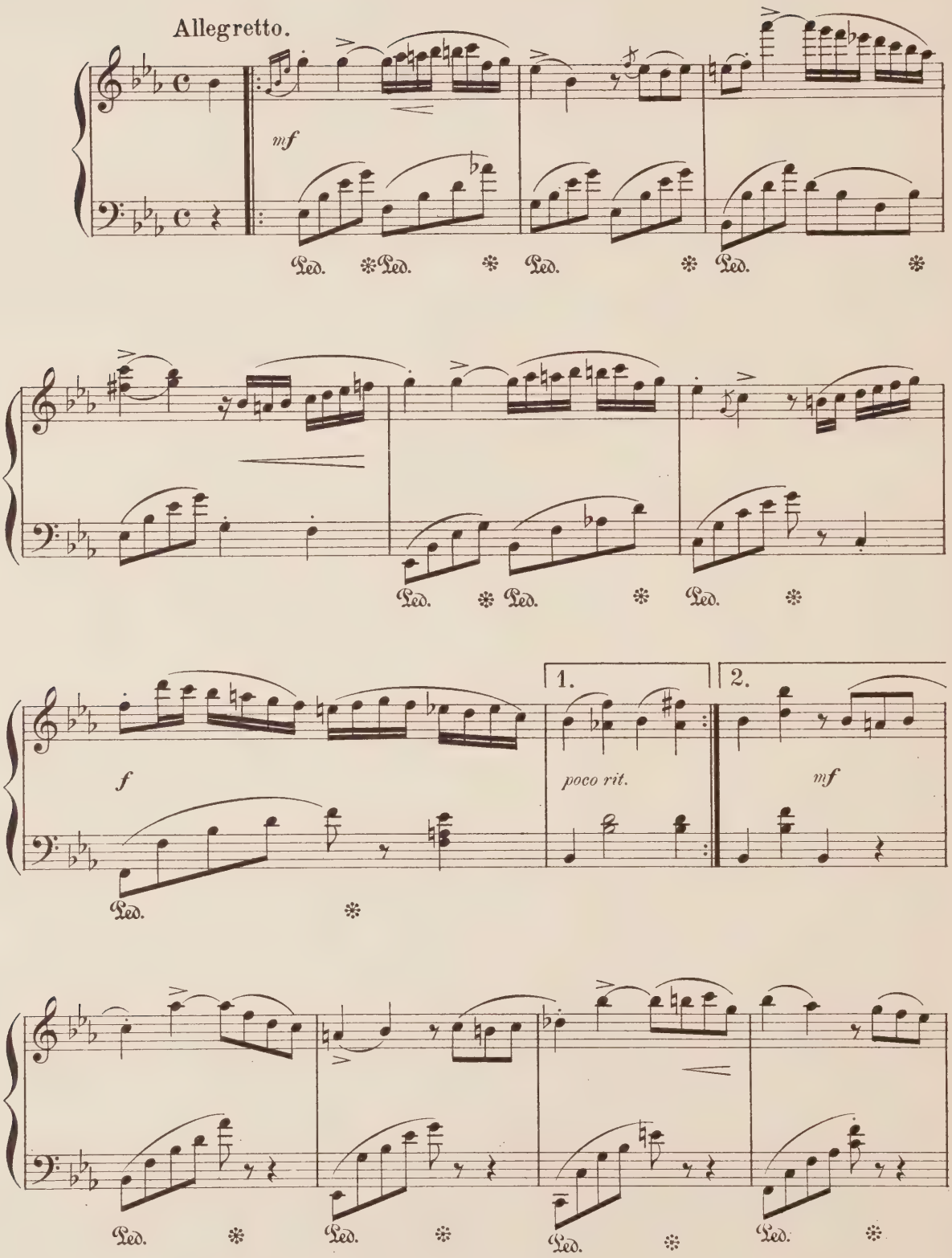

p
Ped.
cresc.
espress.
pp
p


p
Ped.
cresc.
espress.
pp
cresc.

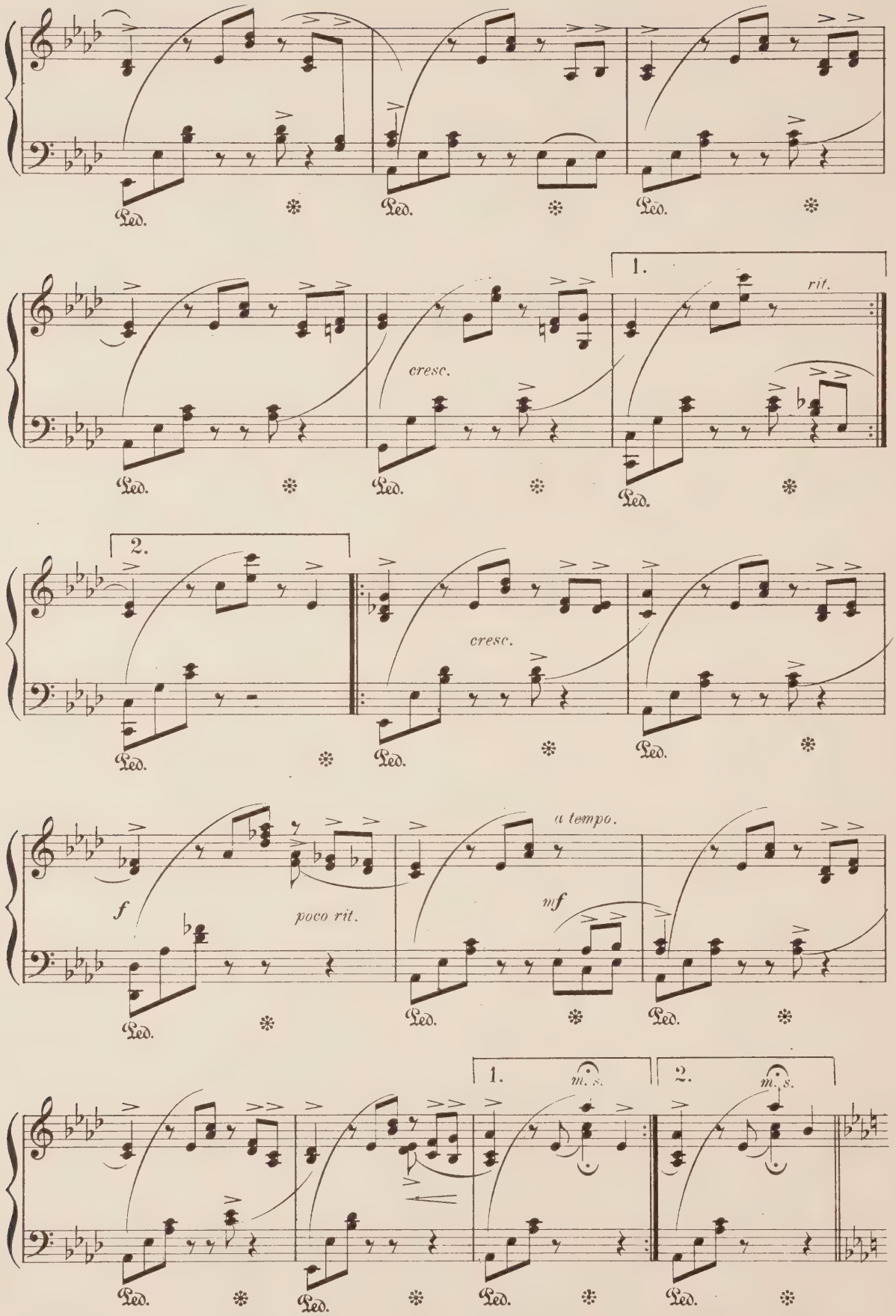

p dol.
Ped.
poco ritenuto.

The Troubadour.

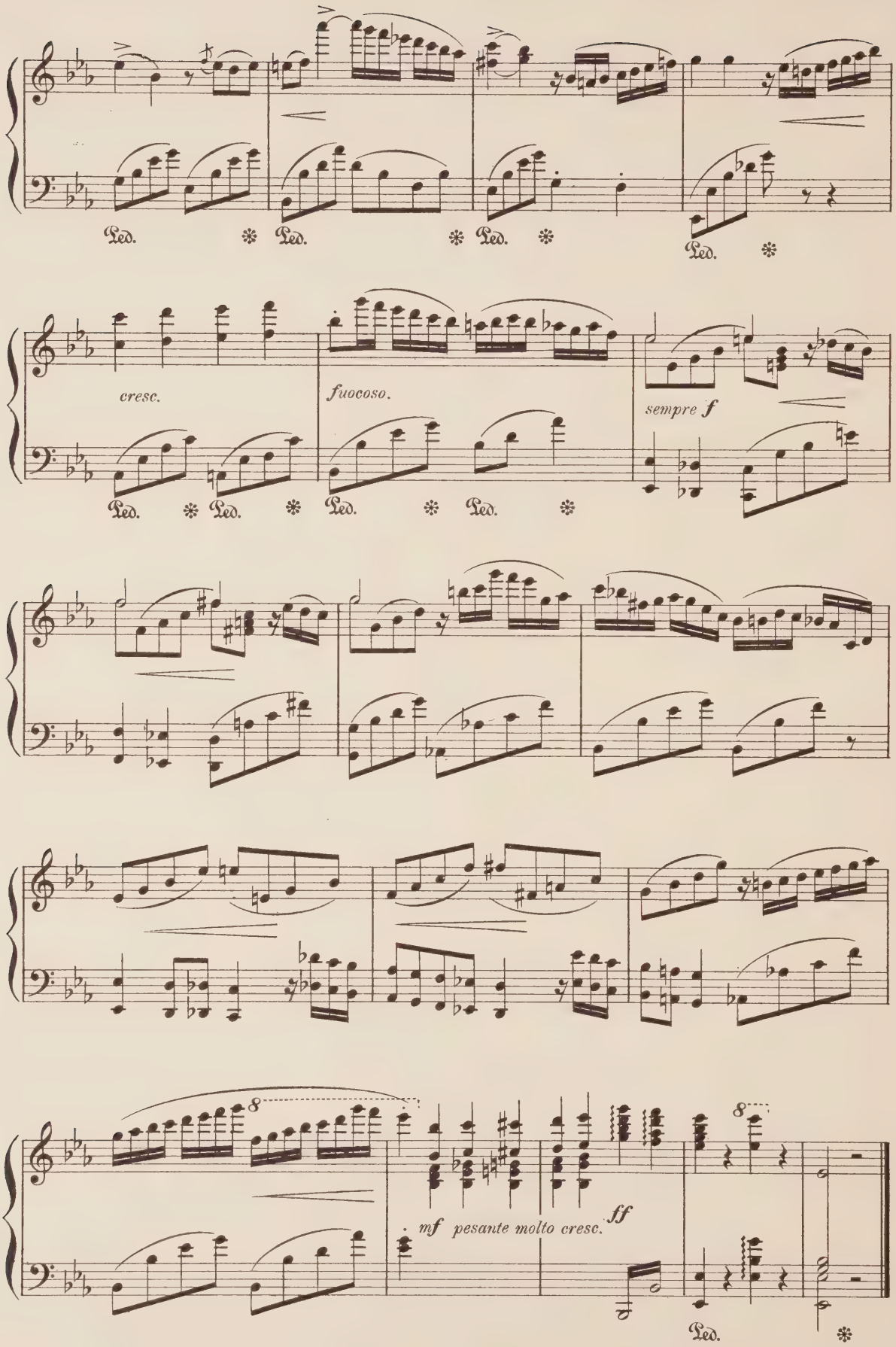
EDUARD ROHDE,
Op. 122. No 1.




dim e rit.
a tempo.
cresc. molto pesante.
f
ff
rit.
mf
Ped.


Ped.
1.
rit.
cresc.
2.
cresc.
f
poco rit.
a tempo.
mf
m. s.


mf
Ped.
f
p
dim. e rit.
cresc. molto
f
pesante.
a tempo.
ff


Ped.
cresc.
fuocoso.
sempre f
8
mf pesante molto cresc.
ff

Prayer.

L.v. BEETHOVEN, Op. 48. №1.

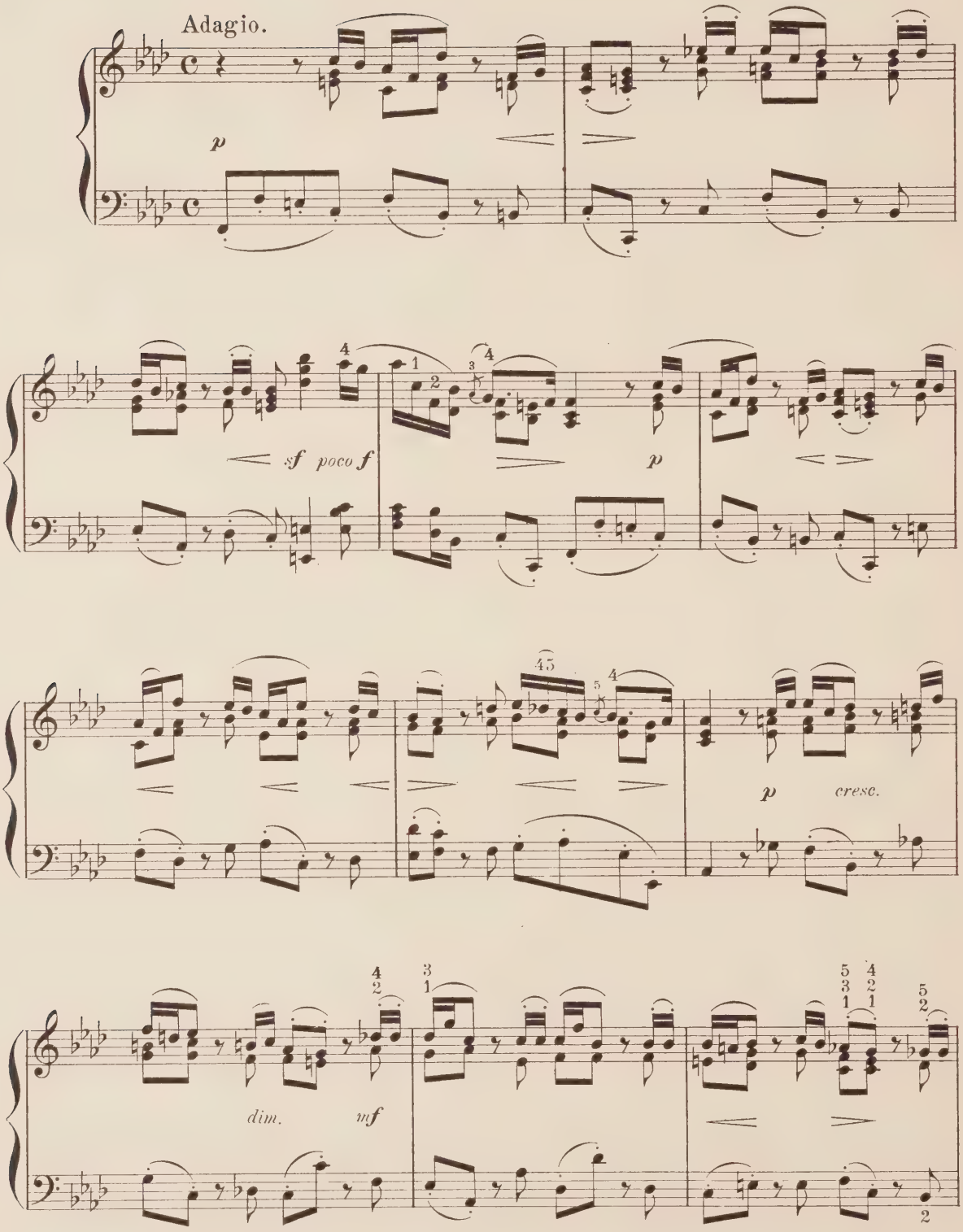


Sancta Mater.

from the

STABAT MATER.

EMANUELE d'ASTORGA.

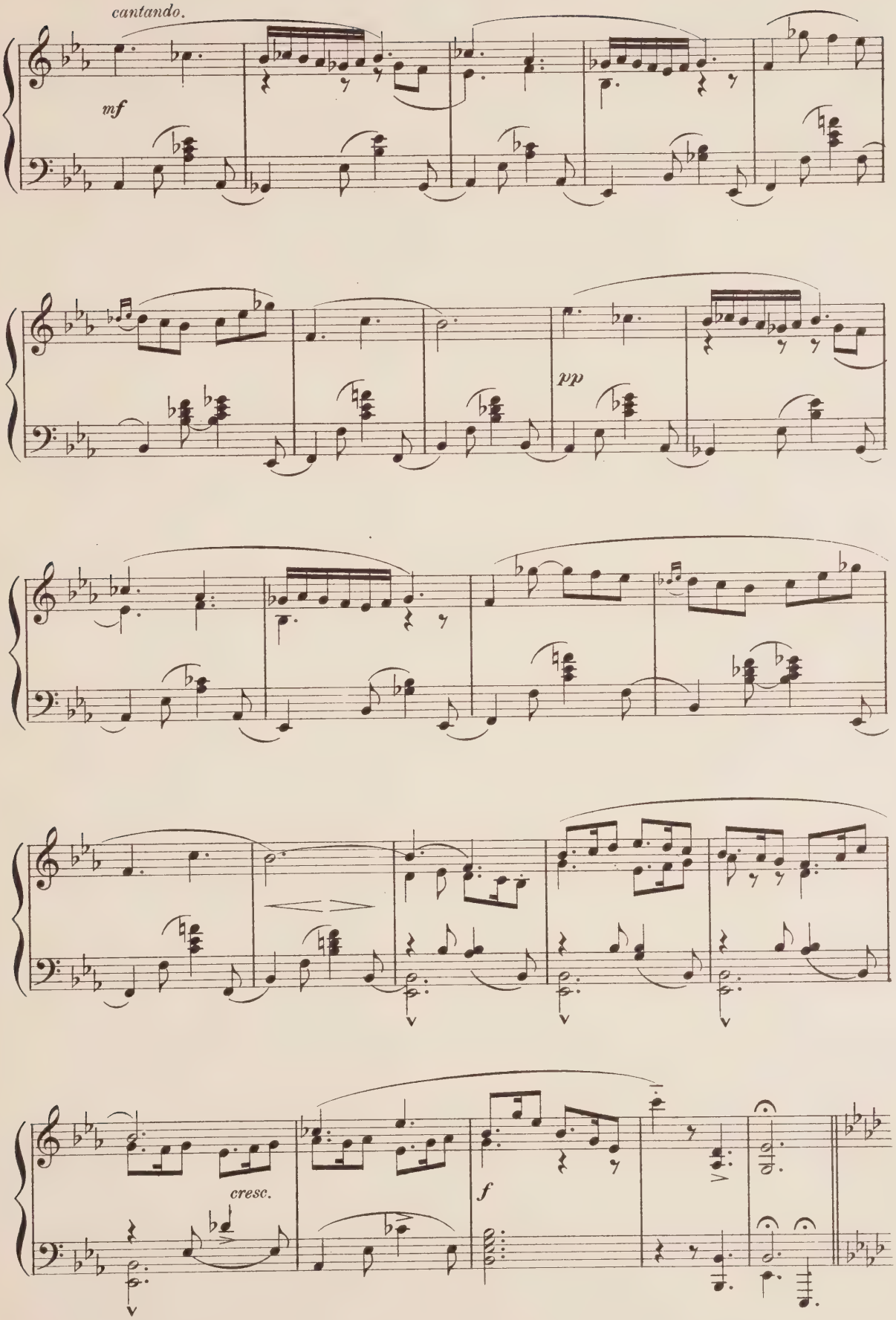


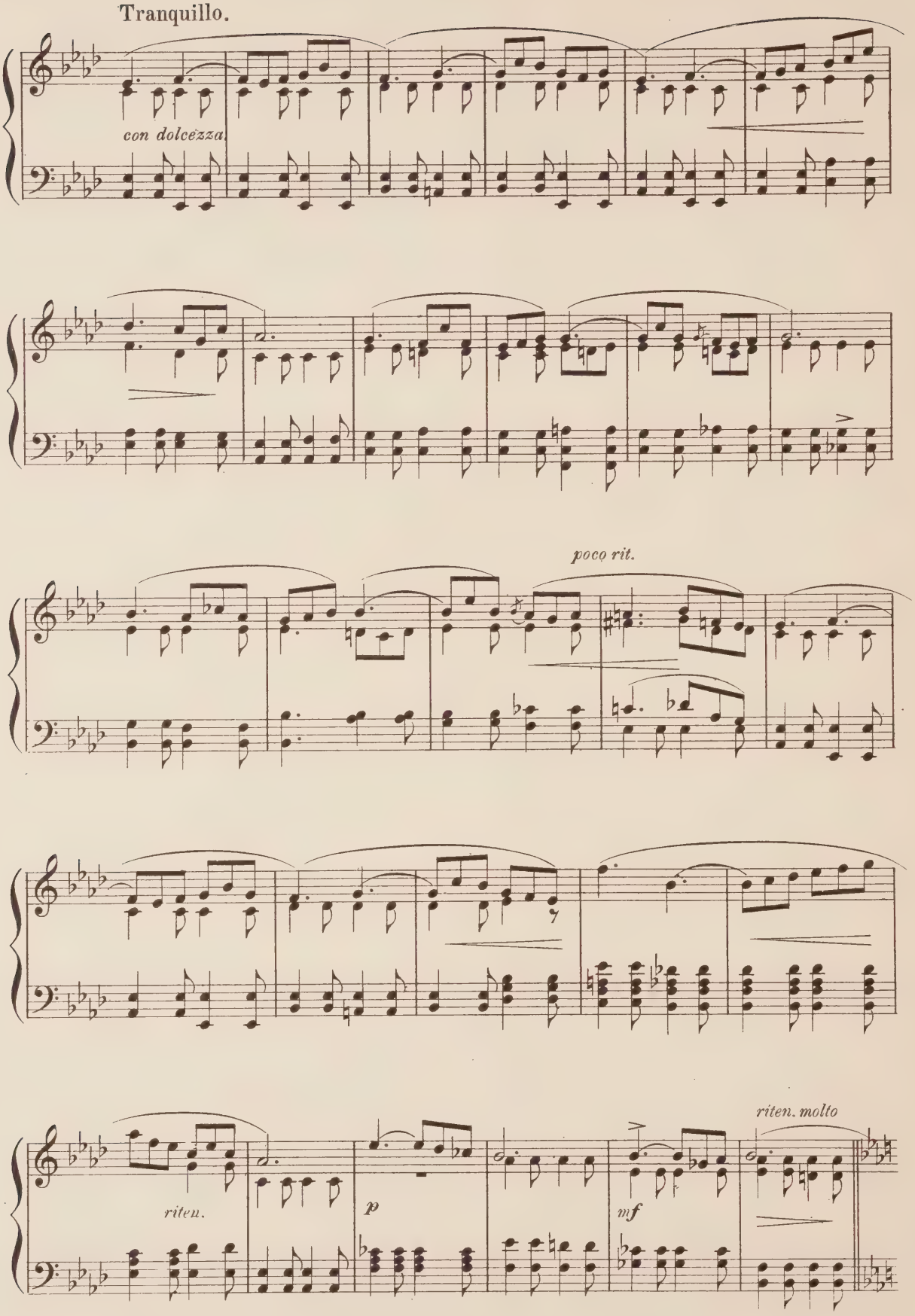

f
sf
p
cresc.
dim.
sf
cresc.
f
p
f
un poco rit.
a tempo.
f
sf

Berceuse.

C. GALEOTTI, Op. 15.




cantando.
mf
pp
cresc.
f

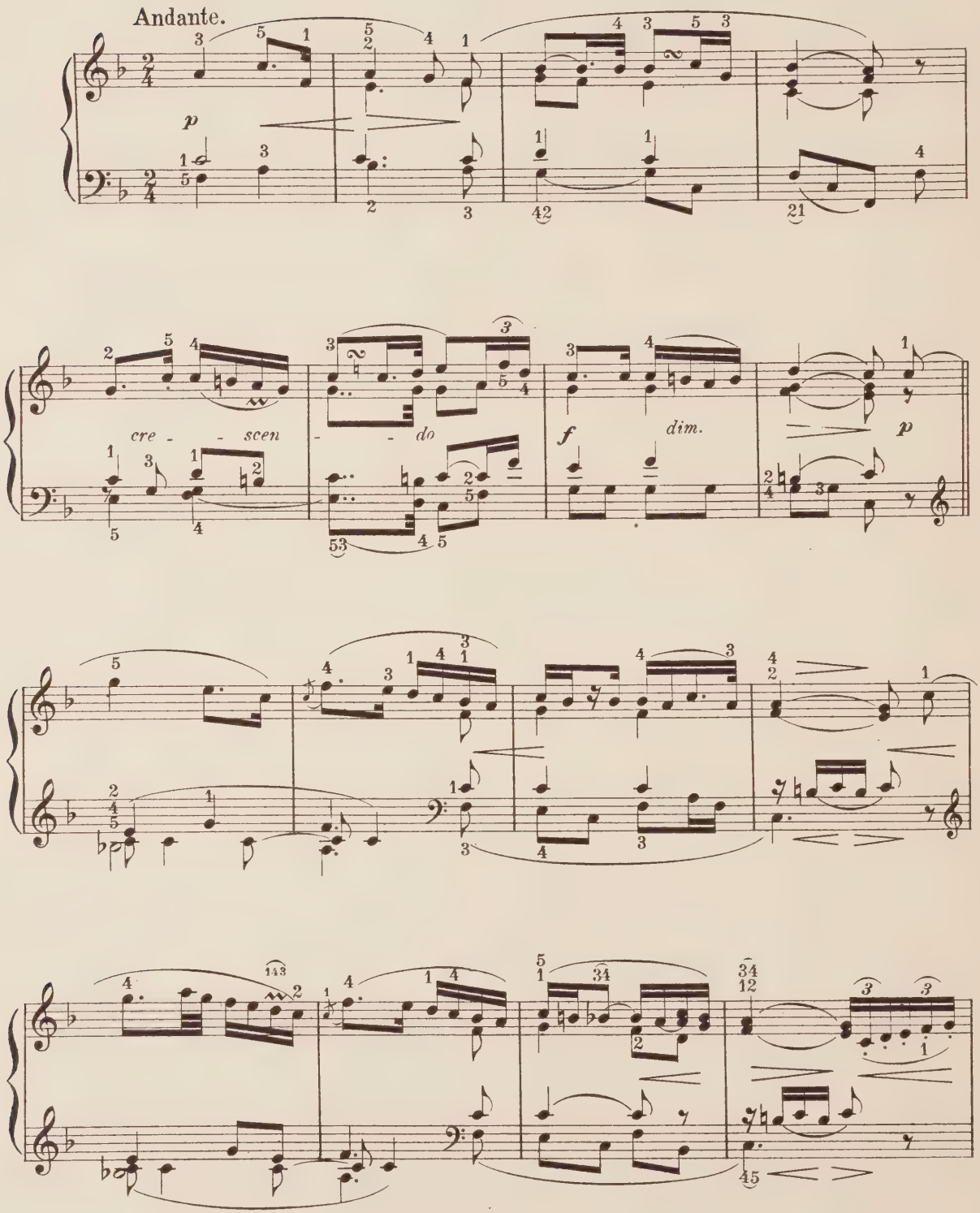

Tranquillo.
con dolcezza.
poco rit.
riten.
p
mf
riten. molto

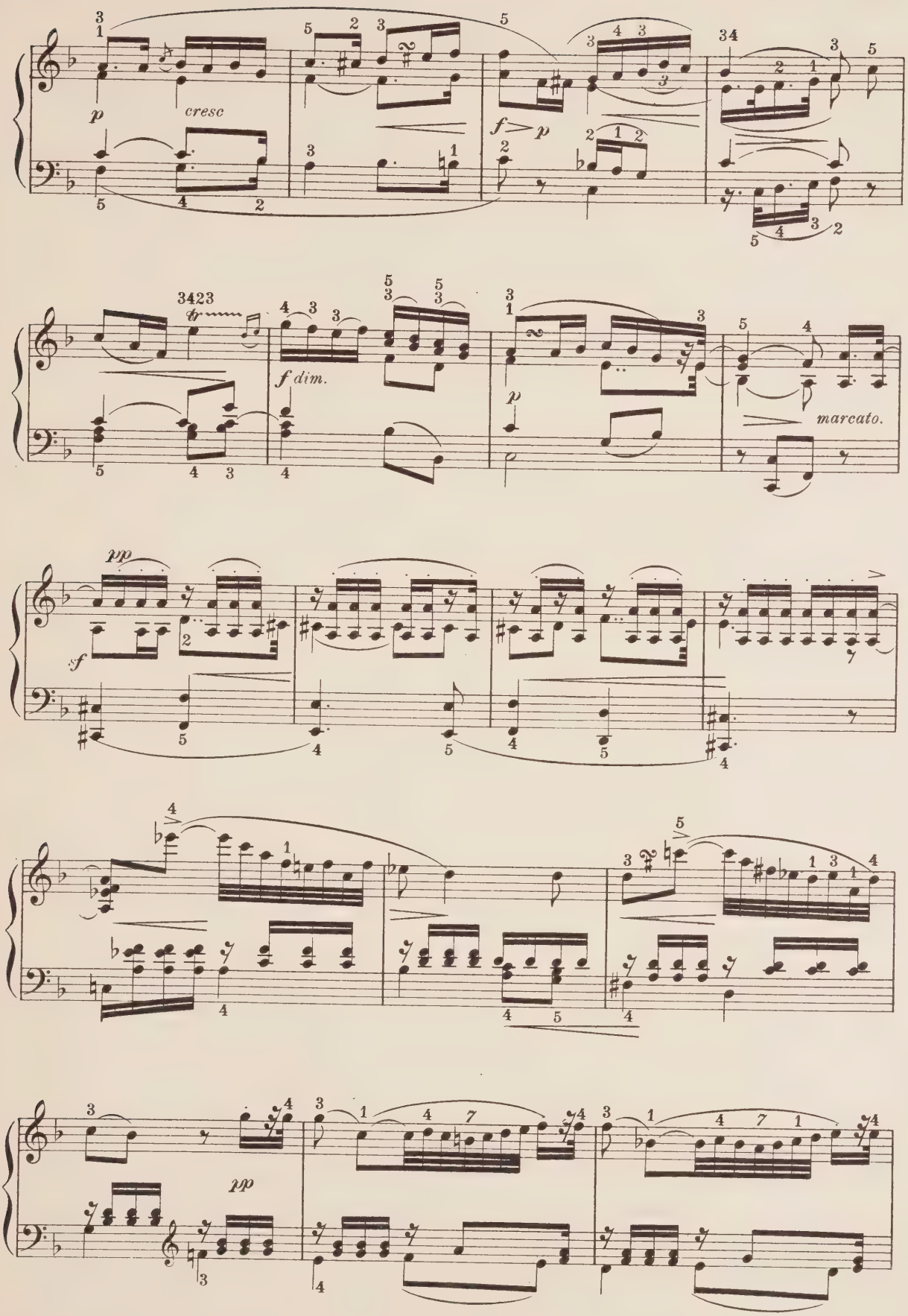

Tempo I.
pp
affrettando.
brillanto.
dim.
pp

Andante Favori.

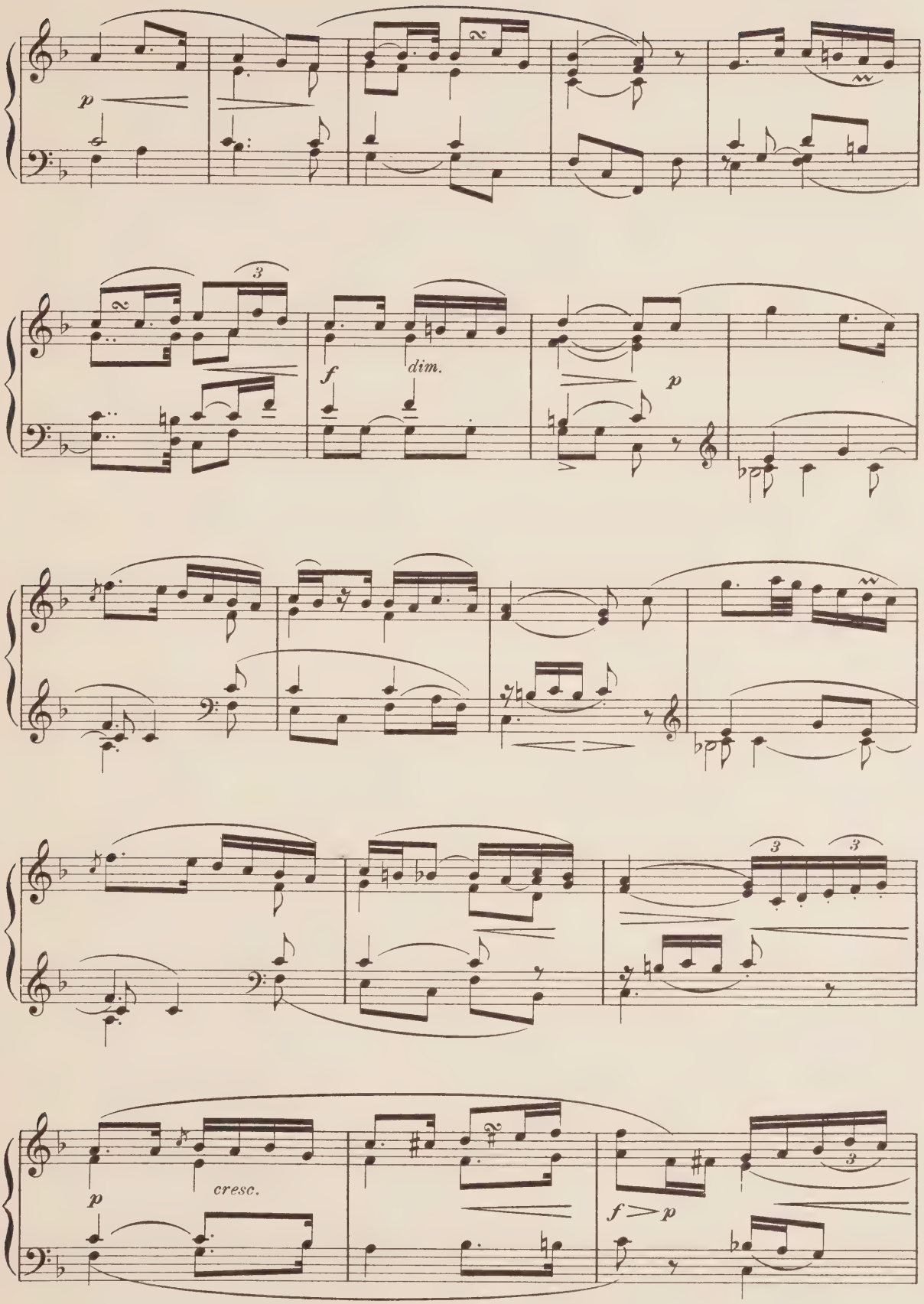
IN MOZART'S STYLE.

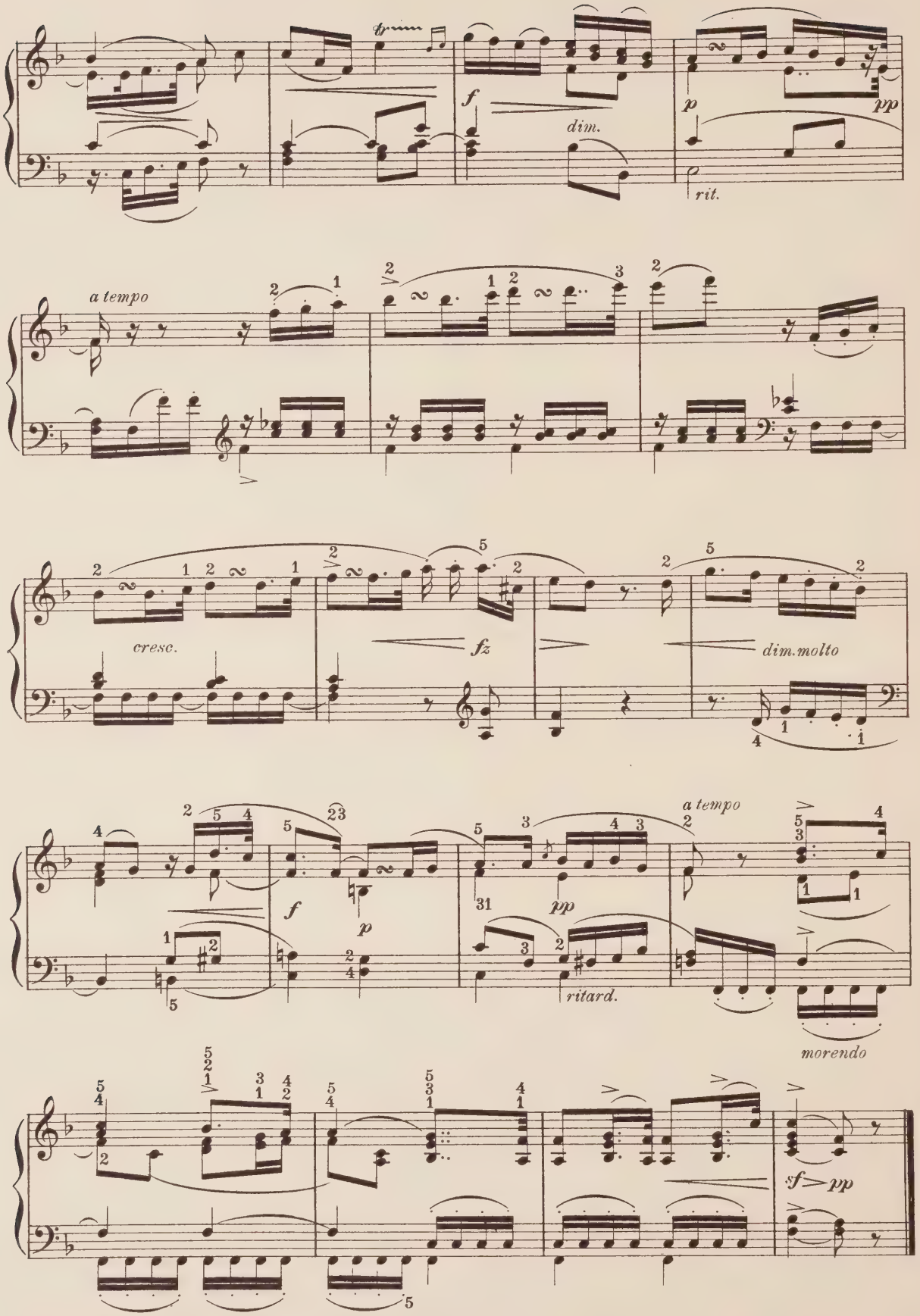
BENDEL, Op. 14. № 1.




p
cresc
f p
3423
tr
f dim.
p
marcato.
pp
sf
pp


p
dim.
pp
p
p stacc.

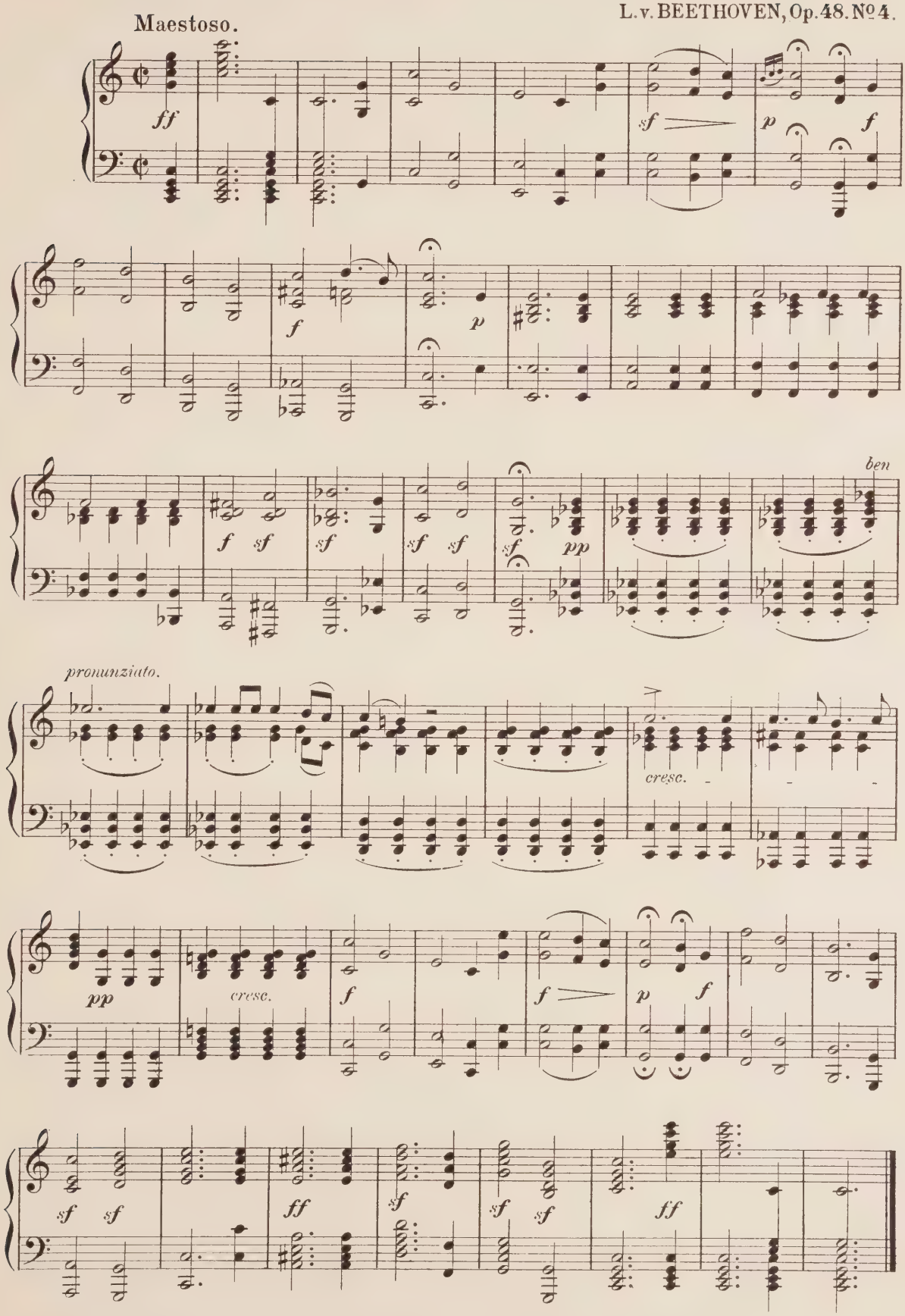

p
f
dim.
p
cresc.
p
f > p


tr
f
dim.
p
pp
rit.
a tempo
cresc.
fz
dim.molto
f
p
ritard.
a tempo
morendo
sf
pp

The Glory of God in Nature.

SACRED SONG.

L. v. BEETHOVEN, Op. 48. № 4.

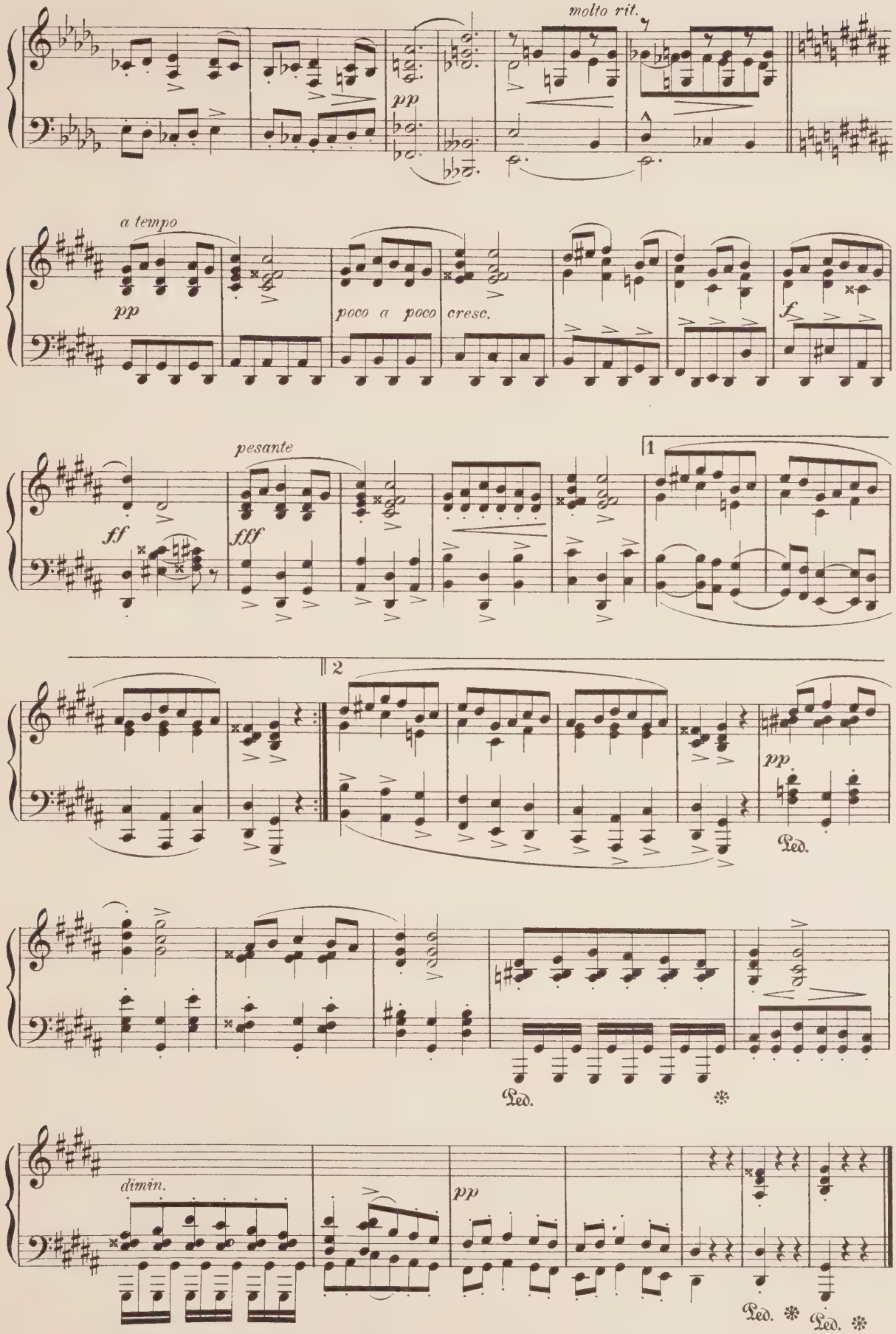


Humoreske.

E. GRIEG Op. 6. Nº 2.

Tempo di Minuet ed energico.




molto rit.
pp
a tempo
pp
poco a poco cresc.
f
pesante
ff
fff
1
2
pp
Ped.
Ped.
dimin.
pp
Ped. Ped.

La Poule.

JEAN PHILIPPE RAMEAU.
1683–1764.




ten.
ten.
pp
dolce
pp
sf
f
fp
cresc.
marcato
fp
cresc.
marcato
ten.


ten.
tr
pp
p
f
sf
tr
marcato
cresc.
ffz
ff
p
poco rit.
a tempo
p
cresc.
ff
p


5
p
pp
5
3
rit.
a tempo
5
pp dolce
cresc.
tr
p
cresc.
p
cresc.
p
poco rit.
5
f


pp
poco calando
marcato
ten.
sf
ff
p
cresc.
sffz
rit.
p dolce

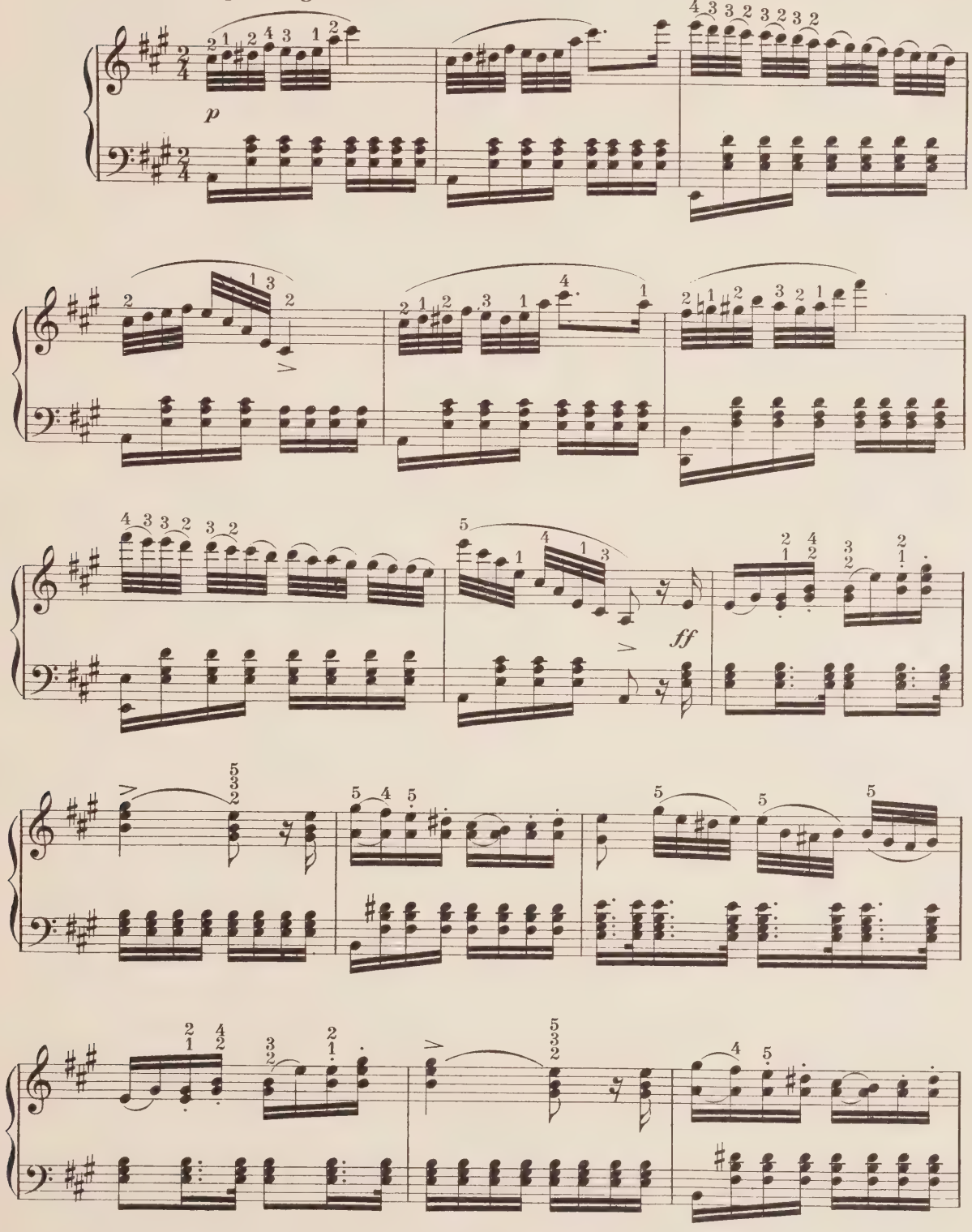
Chorus and Ballet

from the Opera

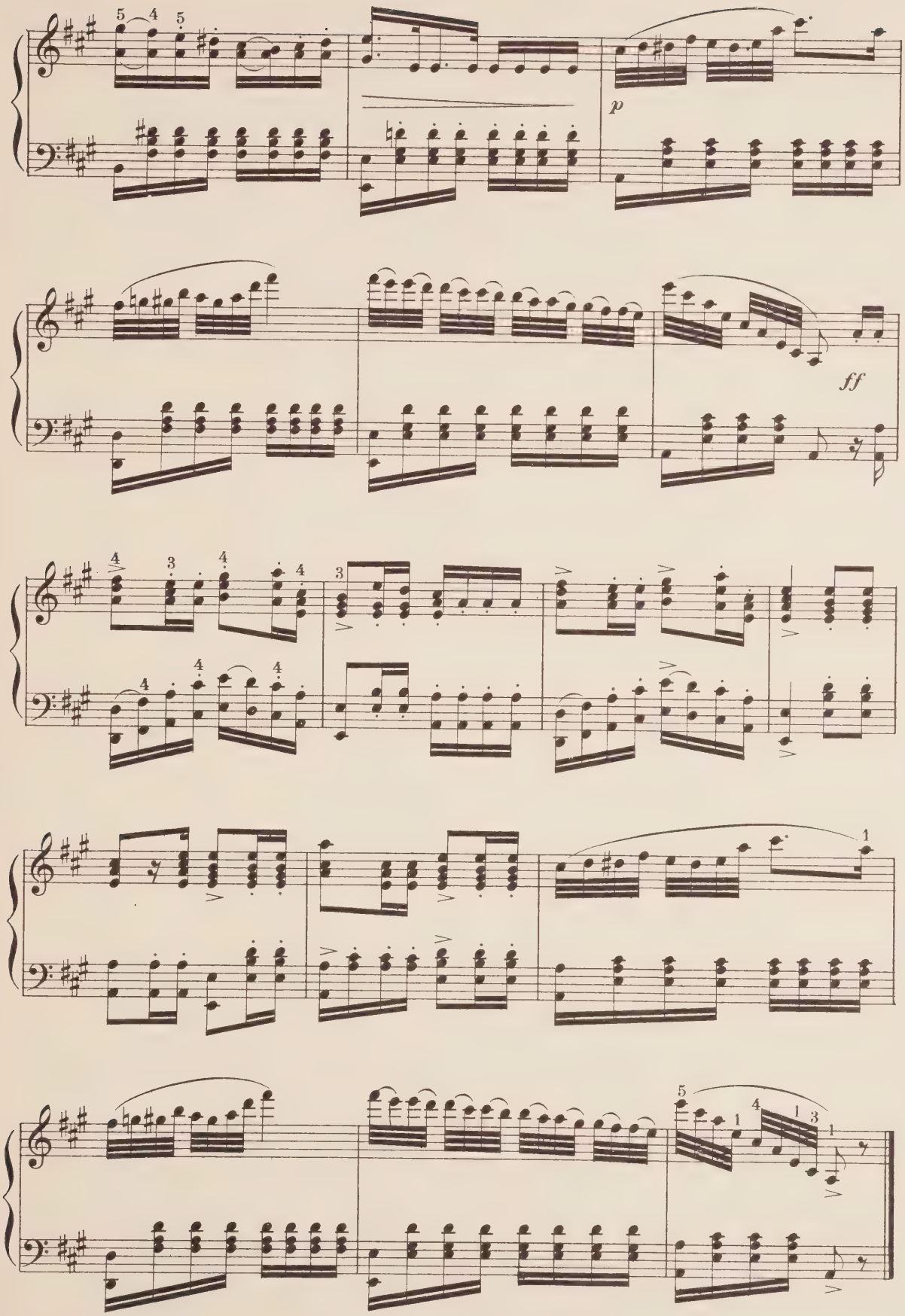
PRECIOSA.

C. M.v WEBER.

Allegretto grazioso.



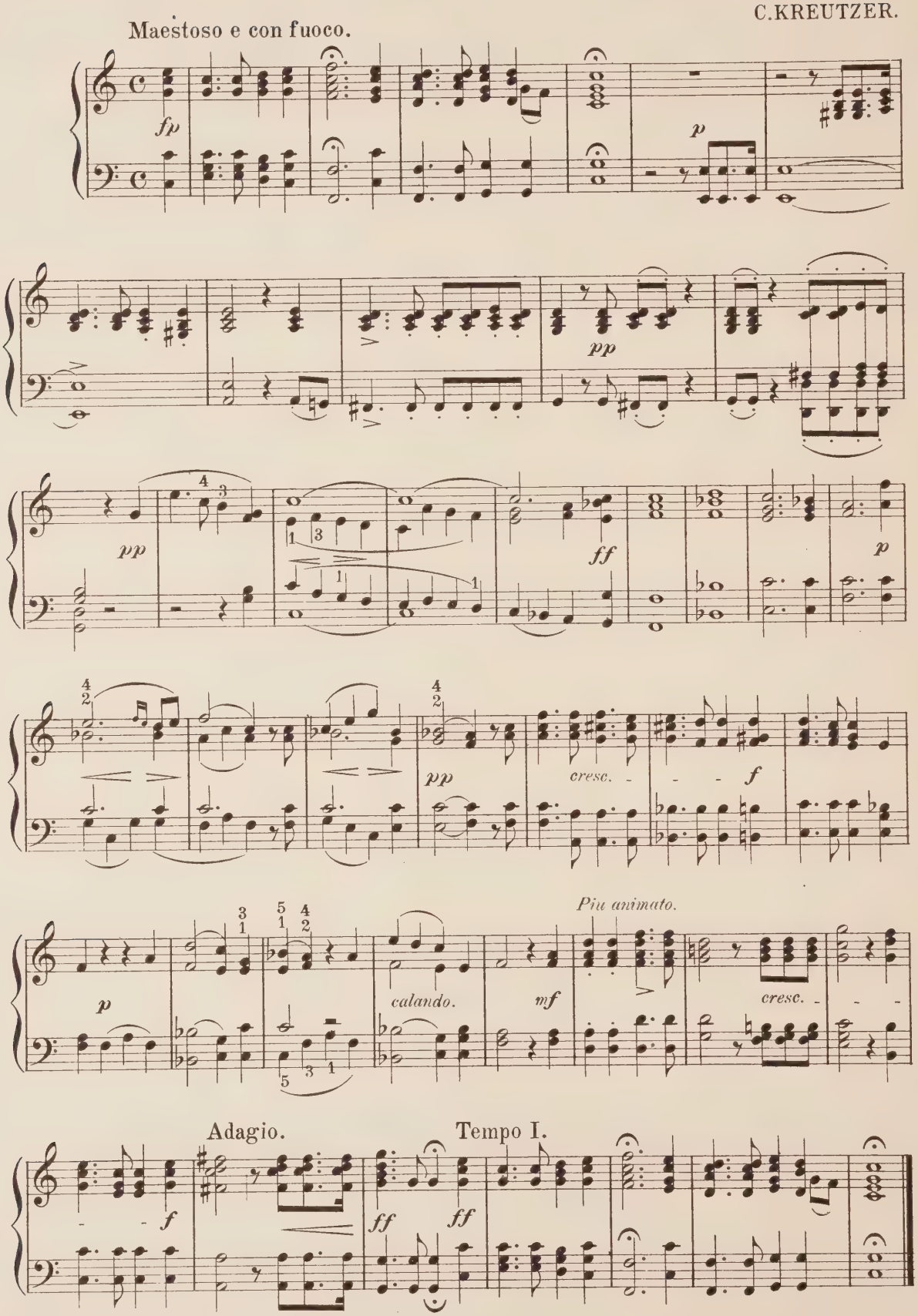

p
ff


p
ff

Shepherd's Sunday Song.

QUARTET for MALE CHORUS.

C.KREUTZER.





Emil Liebling

EMIL LIEBLING

EMIL LIEBLING was born in Pless, Germany, April 12, 1851. After studying with Ehrlich in Berlin in 1866, he came to this country in 1867, commenced active musical work in Kentucky, and in 1872 became a resident of Chicago, where up to the present time he has been an important and potent factor in musical affairs, being prominently identified with the best musical interests as composer, teacher, and executive artist. A sojourn of two years in Europe from 1874 to 1876 afforded ample opportunity for enjoying the counsel of Kullak and Liszt in piano playing, and Rohde and Dorn, in Berlin, in composition. Mr. Liebling's first published work was a song entitled *The Spring is Late*, which appeared in Chicago in 1873.

His principal vocal and instrumental compositions are as follows: —

For piano: Op. 10, *Le Météore, Galop de Concert;* Op. 11, *Gavotte Moderne;* Op. 12, *Florence Valse de Concert;* Op. 13, *Complete Scales;* Op. 17, *Feu Follet Scherzo* (*Will o' the Wisp*); Op. 18, *Albumblatt;* Op. 19, *The Kensington Waltzes;* Op. 20, *First Concert Romance* (*Dramatique*); Op. 21, *Second Concert Romance* (*Poétique*); Op. 23, *Cradle Song.*

For the voice: Op. 14, *Adieu,* Song for Tenor or Soprano; Op. 22, *Dost Thou Remember,* Tenor Song.

For violin and piano: Op. 23, *Cradle Song.*

Mr. Liebling is most versatile, for besides being a famous composer and a pianist and a teacher of wide fame, he is an accomplished linguist, an active common-sense business man, a most entertaining and instructive lecturer and an active contributor to the leading musical magazines. He has lived in Chicago since 1872, where he is prominent as a concert pianist and teacher.

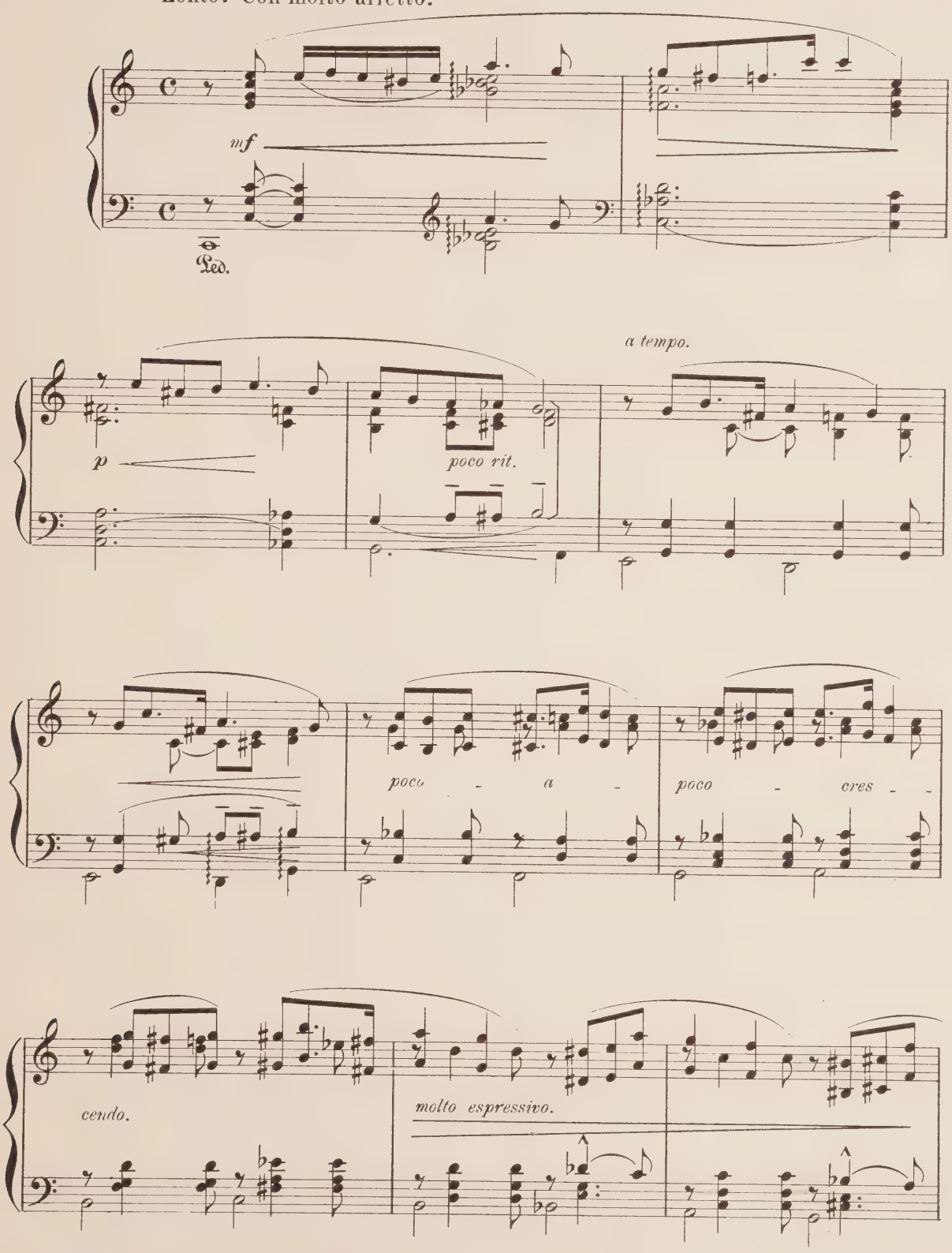

To Mrs Theodore Thomas.
Lento.
Moments Appassionato
Ernst Liebling
Opus 24
mf.
pp.
a tempo
poco Rit
poco a poco

To Mrs. Theodore Thomas.

Momento Appassionato.

EMIL LIEBLING, Op. 24.

Lento. Con molto affetto.



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rit.
a tempo.
p
espr.
rit.
a tempo.
p
f e molto appassionato.
p stretto.
mf
f
mf

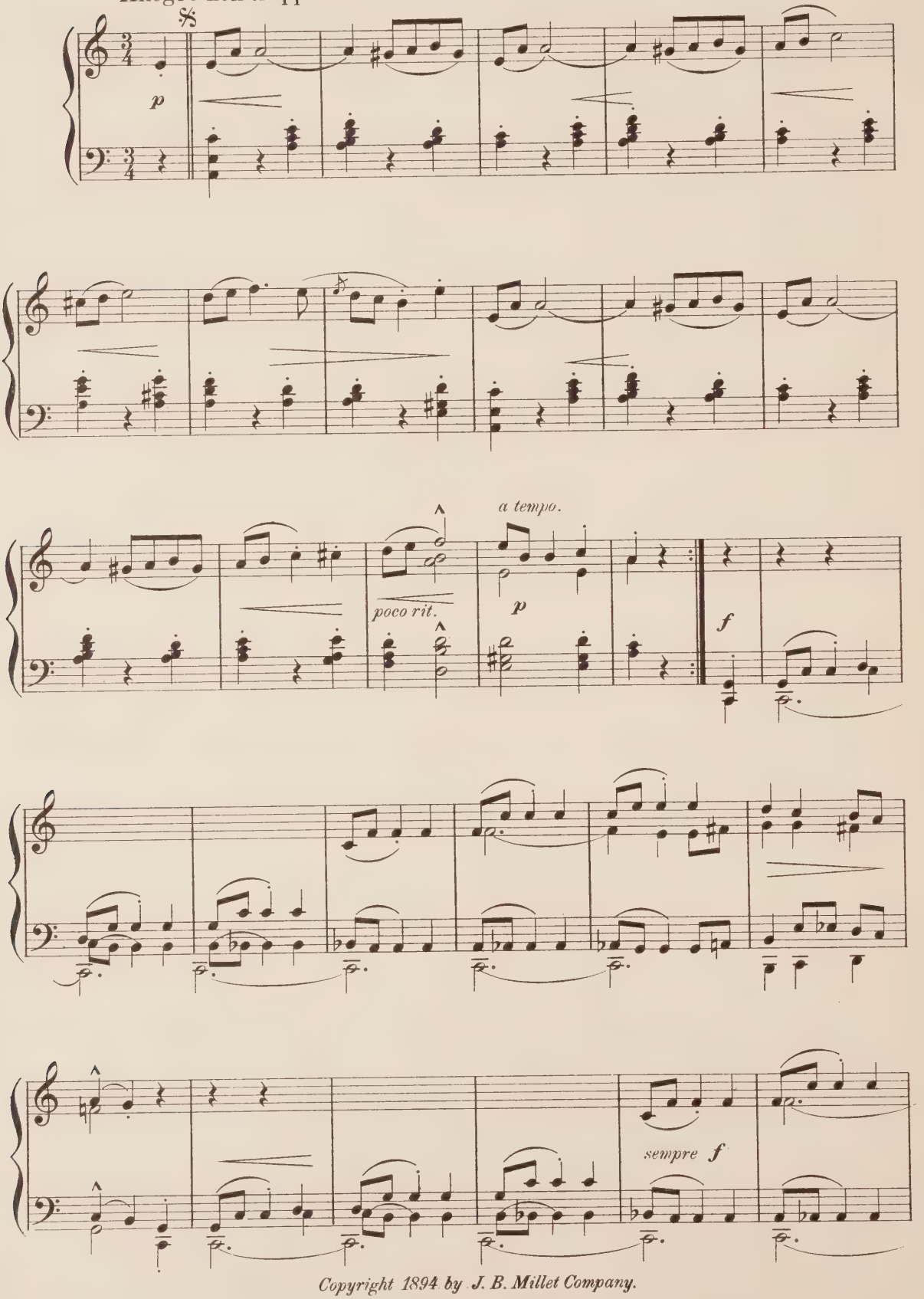

espressivo.
molto
ritard.
Ped.
L.H.
R.H.
p
p
5
ben sostenuto
ma piano
L.H.
R.H.
sf
pp
sf
pp
per - - den - -
Ped.
5
dosi - - - - e - pp
Lento.
L.H.
ppp
Ped.
Ped.

Dedicated to Mr. J. H. Hahn.

Momento Scherzando.

EMIL LIEBLING, Op. 25.

Allegro non troppo.

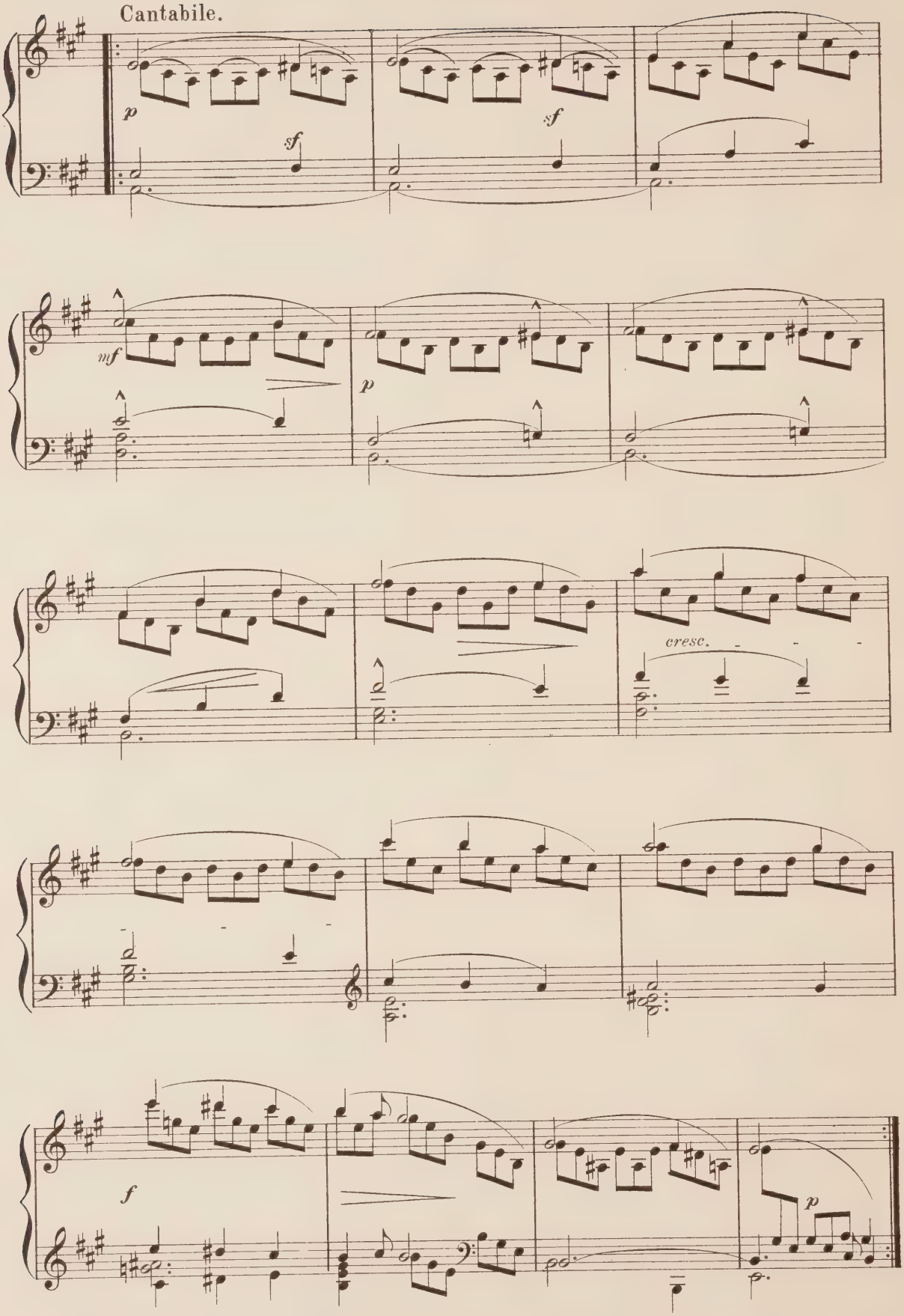


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p
ben legato
dim.
rit.
a tempo
p legato
cresc.
p
dim.
pp
Fine.

TRIO.

Cantabile.




Piu agitato.
mf
pp espressivo.
con passione.
cresc.

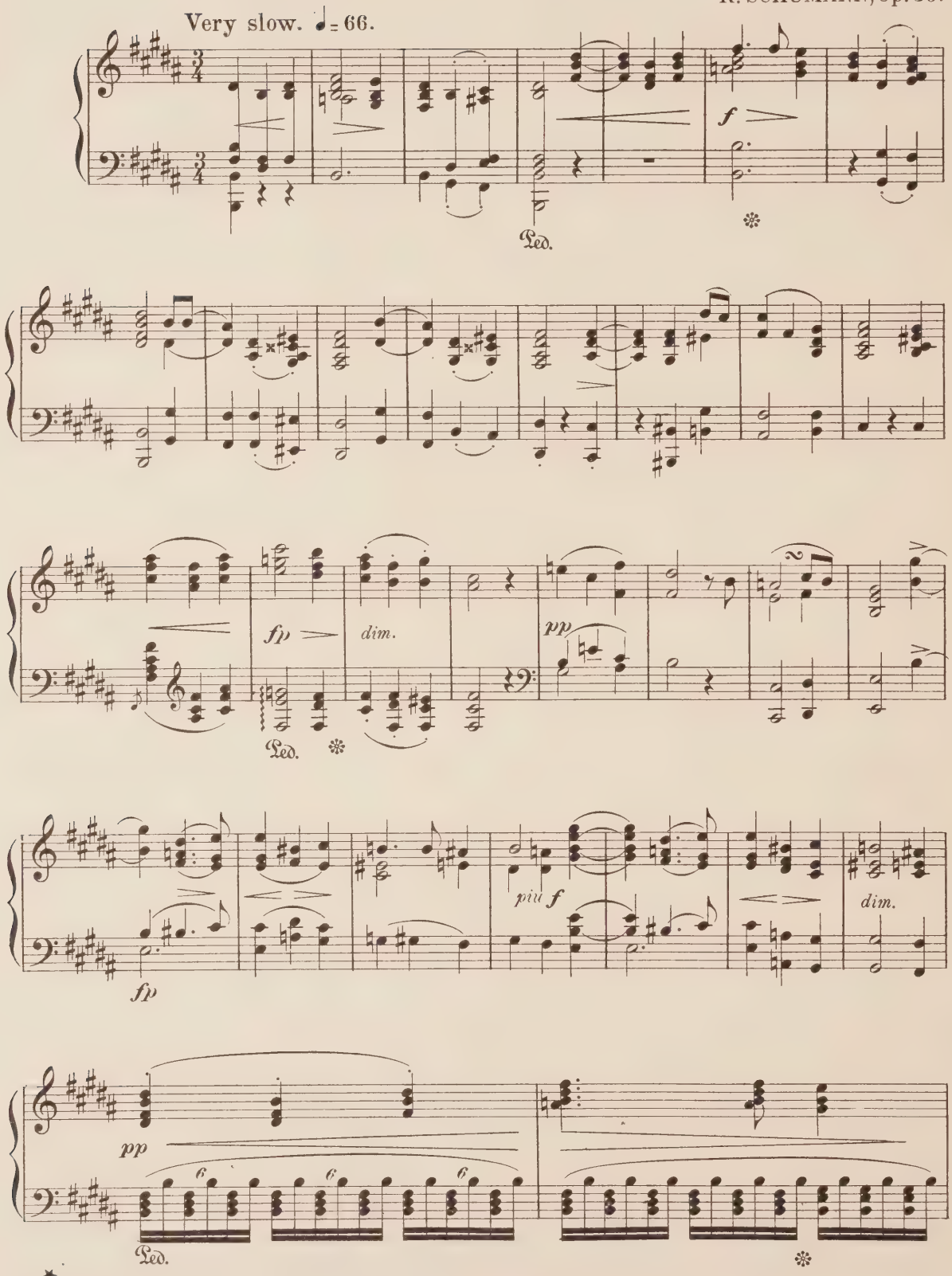

p


rall.
cresc.
dim.
Tempo I.
espressivo.
sf
sf
cresc.
f
rit.
p D.C. Scherzo al Fine.

Paradise and the Peri.

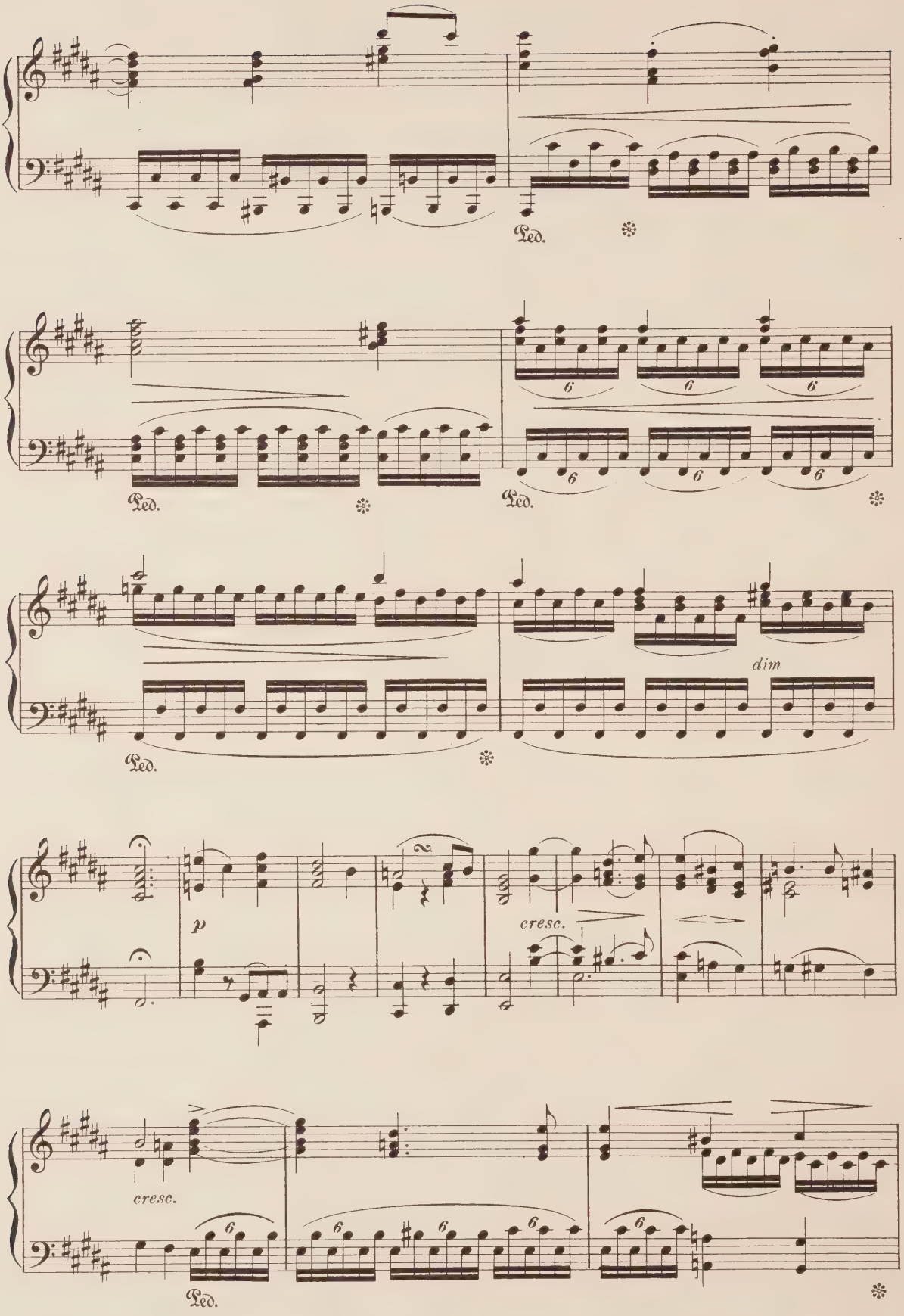
"Sleep on in visions of rest."*

R. SCHUMANN, Op. 50.



* *The German text of this Cantata was translated from Moore's "Lalla Rookh"*

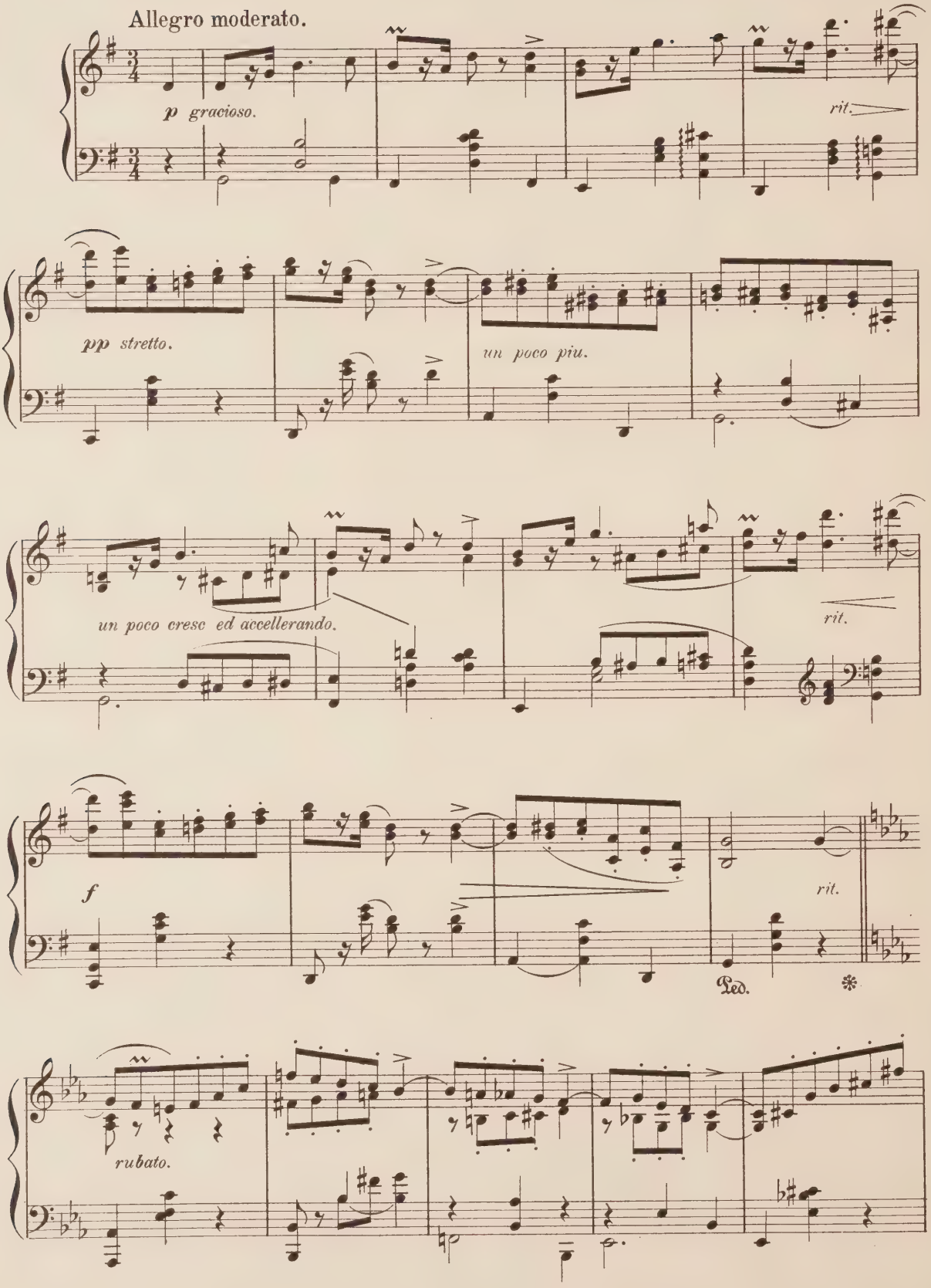

Ped.
Ped.

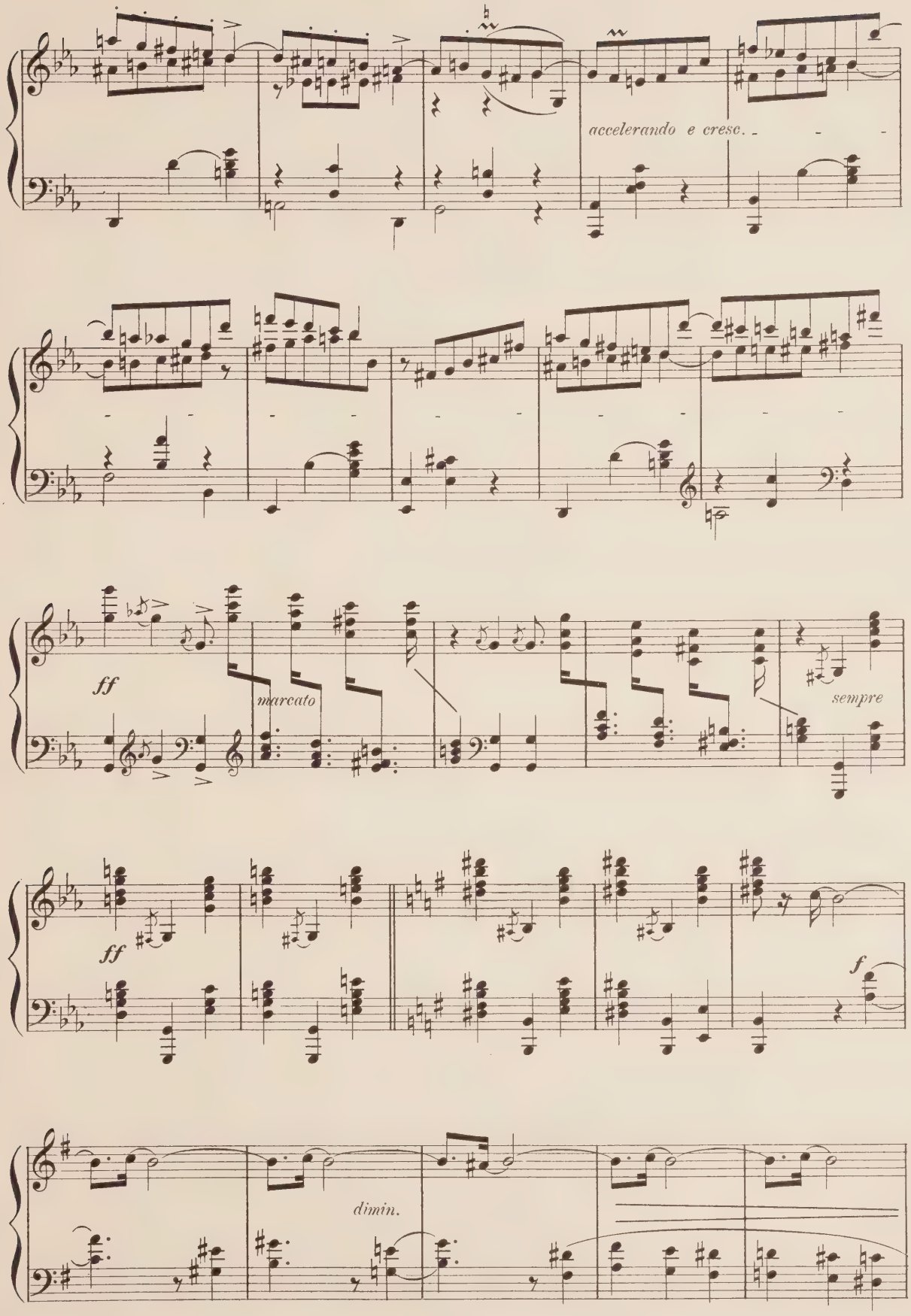

Ped.
Ped.
Ped.
dim
p
cresc.
cresc.
Ped.

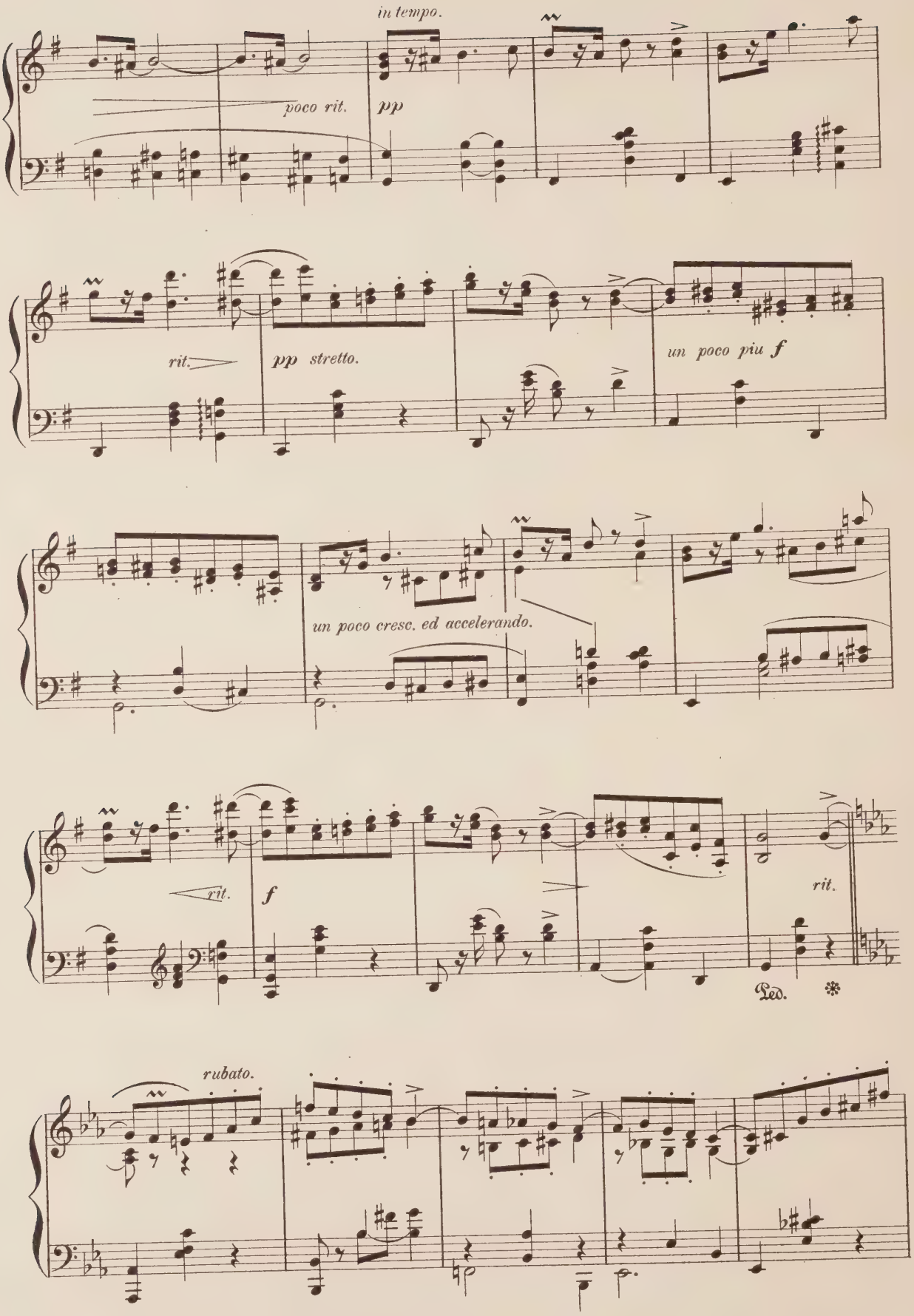

dim.
pp
Ped.
pp
ritard.
dim

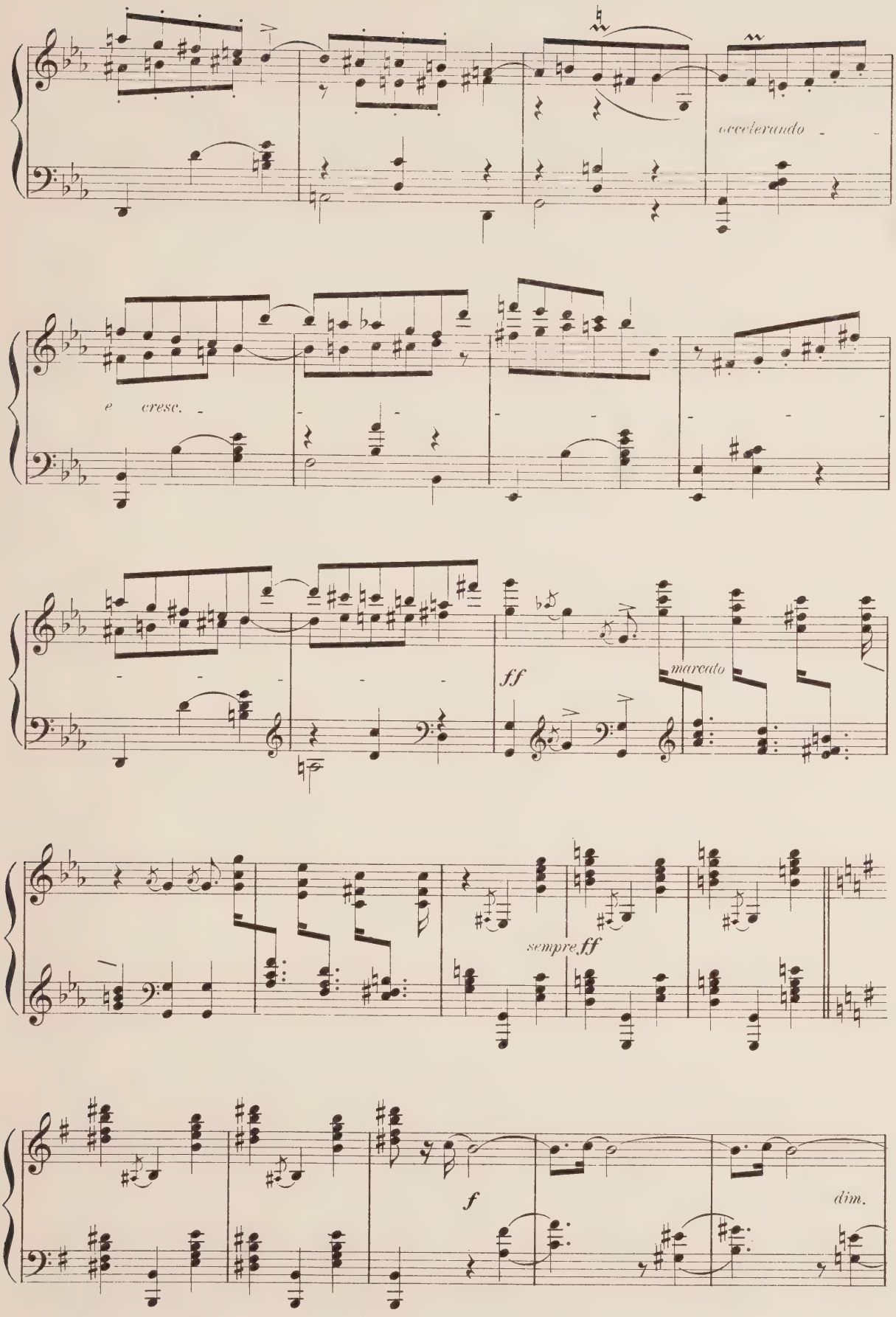
Mazurka.

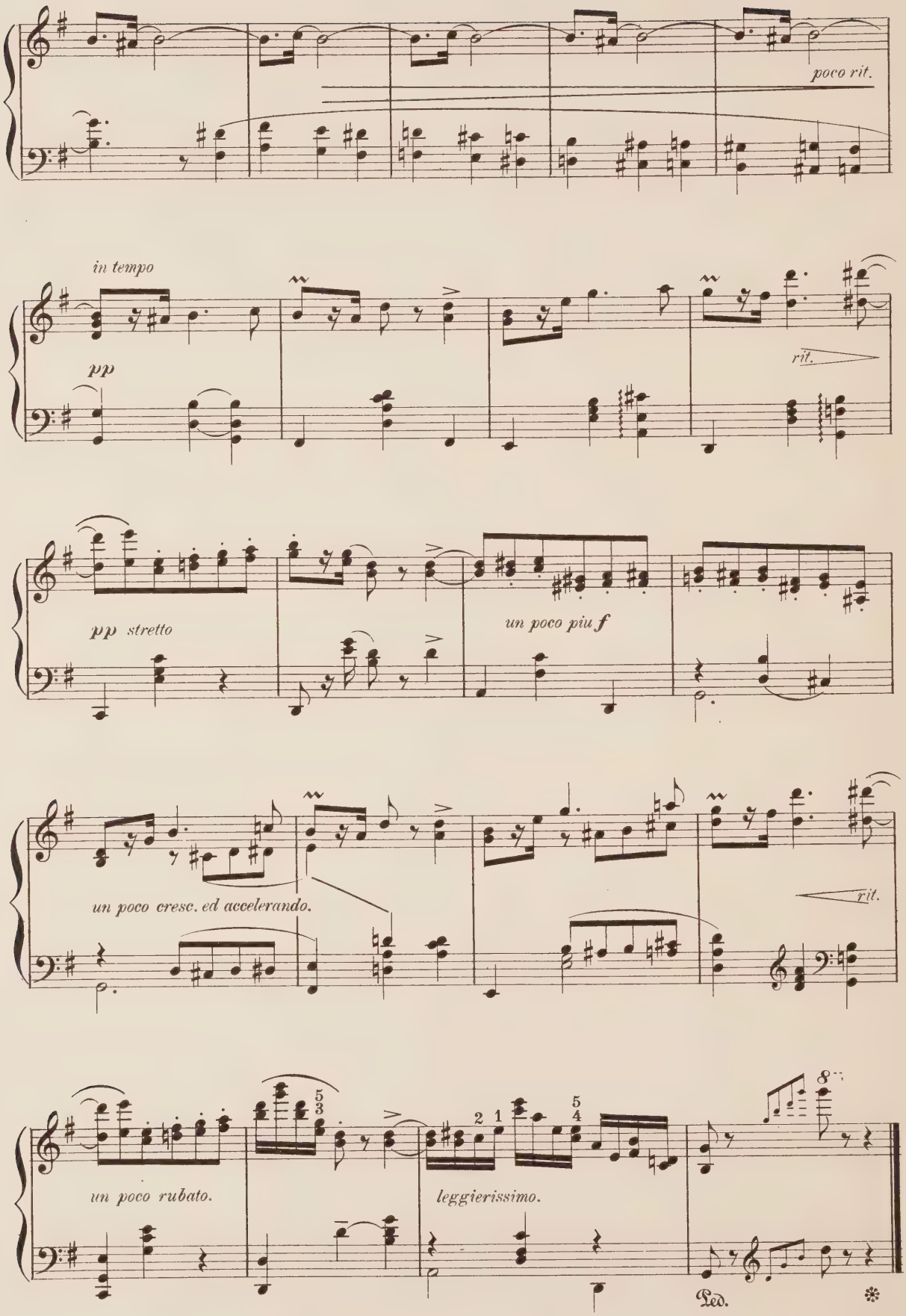
MAURICE MOSZKOWSKI,
Op. 38. No 3.




accelerando e cresc.
ff
marcato
sempre
ff
f
dimin.

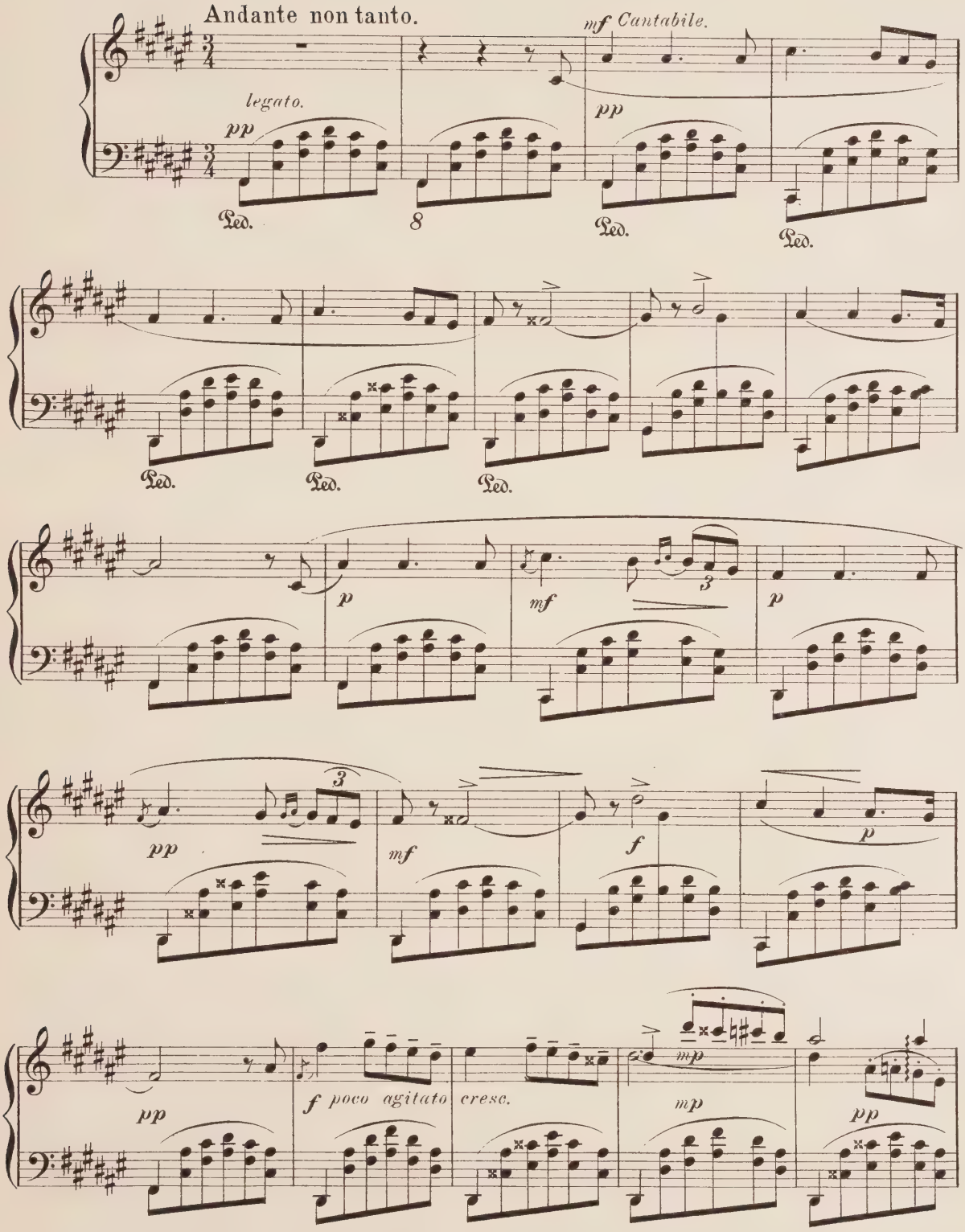

in tempo.
poco rit.
pp
rit.
pp stretto.
un poco piu f
un poco cresc. ed accelerando.
rit.
f
rit.
Ped.
*
rubato.

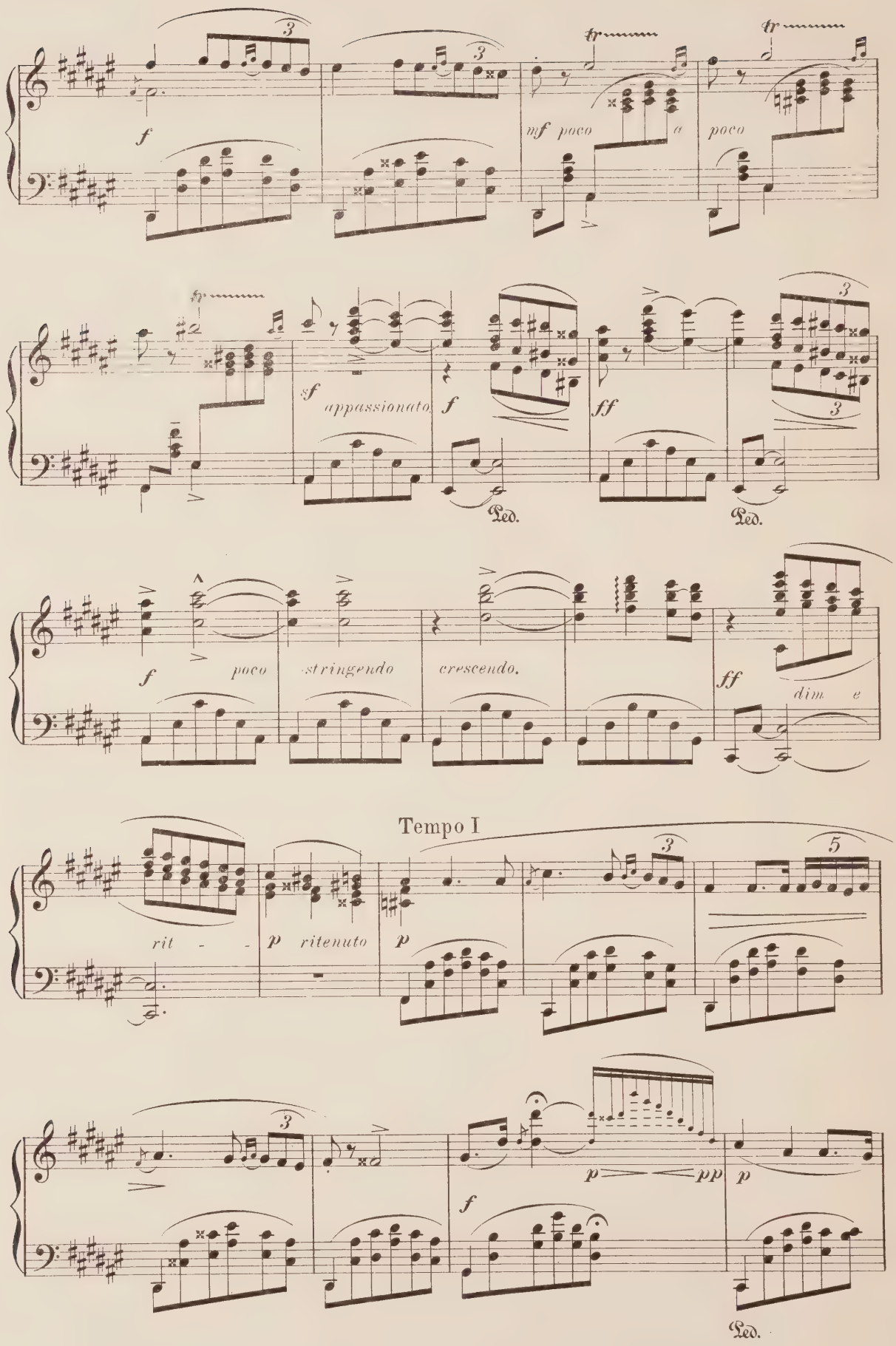

accelerando
e cresc.
ff
marcato
sempre ff
f
dim.

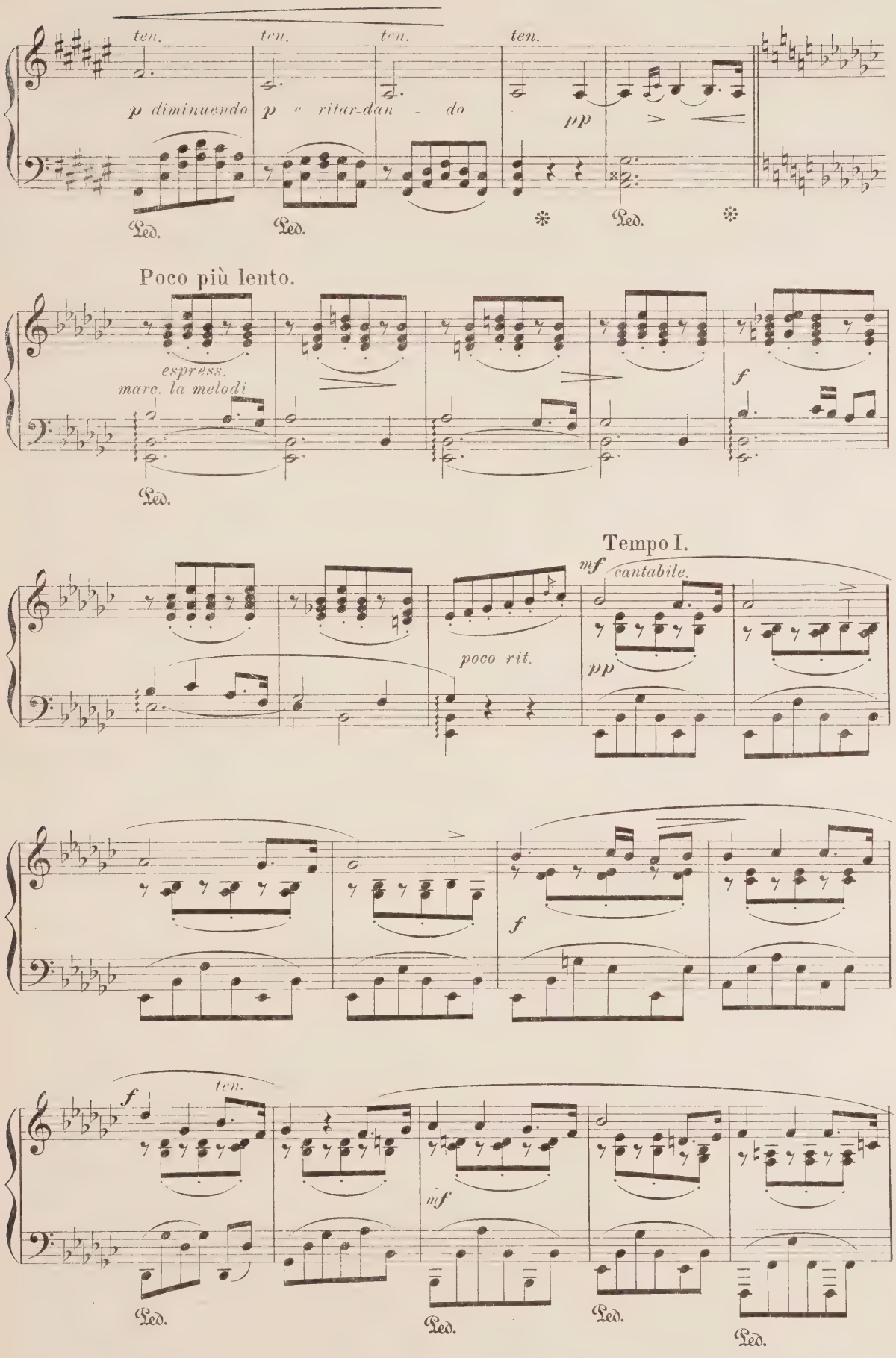

poco rit.
in tempo
pp
rit.
pp stretto
un poco piu f
un poco cresc. ed accelerando.
rit.
un poco rubato.
leggierissimo.
Ped.

Nocturne.

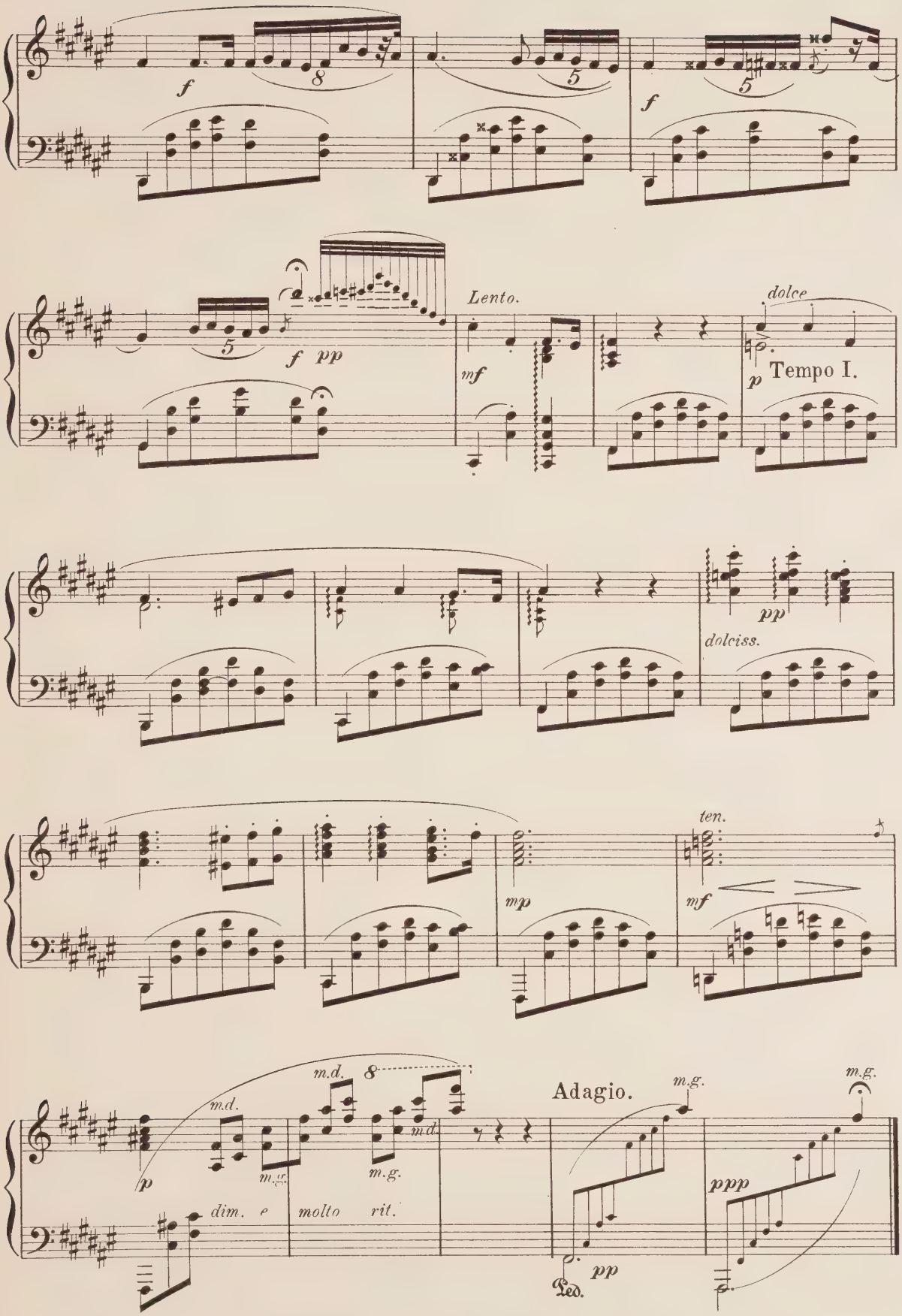
GÉNARI KARGANOFF, Op. 3. Nº 2.




f
mf poco a poco
sf appassionato
f
ff
Ped.
Ped.
f poco stringendo crescendo.
ff dim e
Tempo I
rit - -
p ritenuto
p
p pp p
f
Ped.


ten.
ten.
ten.
ten.
p diminuendo
p e ritar-dan - do
pp
Ped.
Ped.
Ped.
Poco più lento.
espress.
marc. la melodi
f
Ped.
Tempo I.
mf
cantabile.
poco rit.
pp
f
f
ten.
mf
Ped.
Ped.
Ped.
Ped.

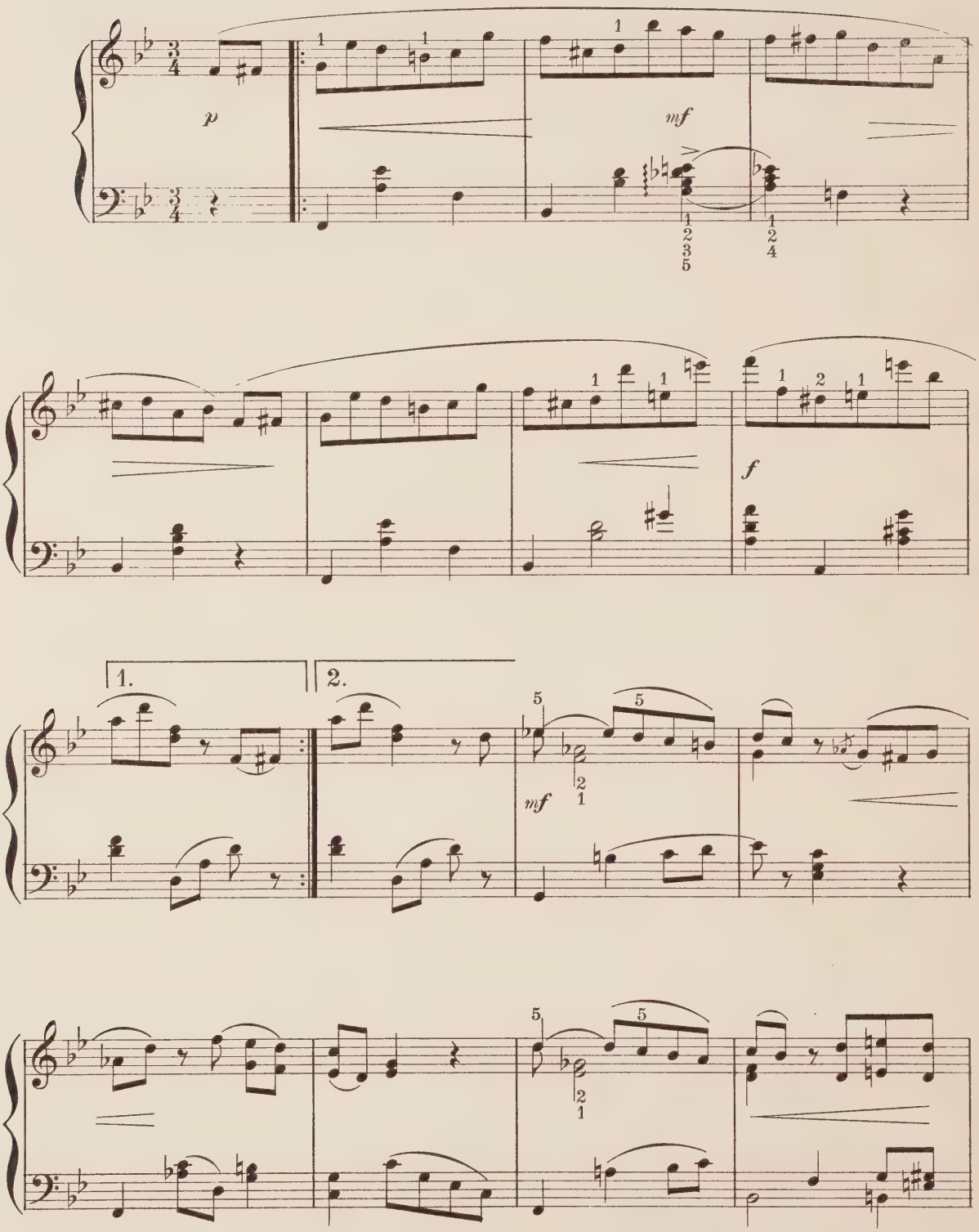

poco rit.
pp
pp
Ped.
a tempo
pp
espress.
Ped.
Ped.
Ped.
Tempo I.
f
f
poco rit.
espress.
mp
Ped.
Ped.
mf
f
p
mf
cresc.

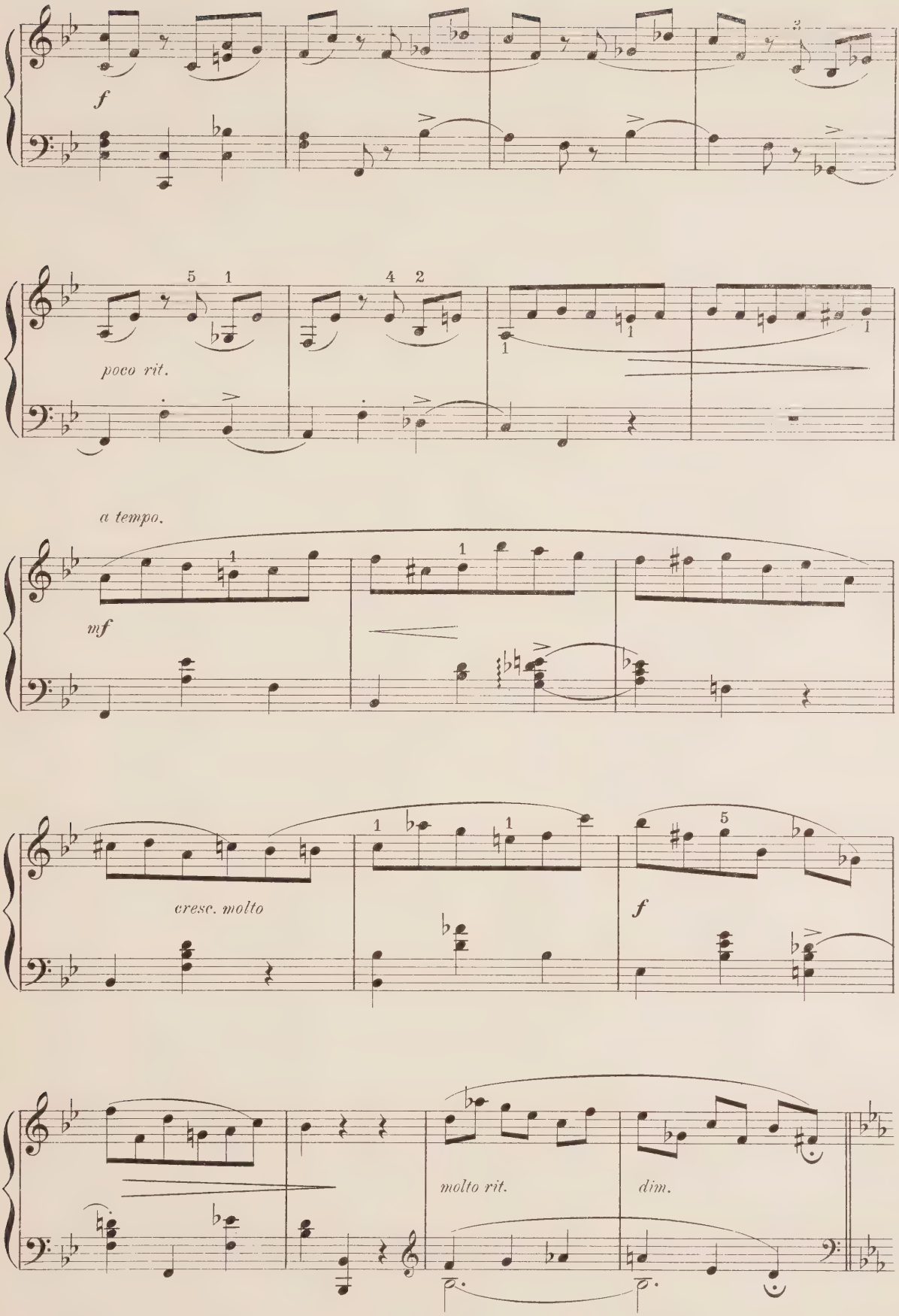

f
8
5
5
f
f pp
Lento.
mf
dolce
p
Tempo I.
pp
dolciss.
mp
ten.
mf
p
m.d.
8
m.d.
m.g.
m.g.
m.d.
dim. e
molto rit.
Adagio.
m.g.
m.g.
ppp
pp
Led.

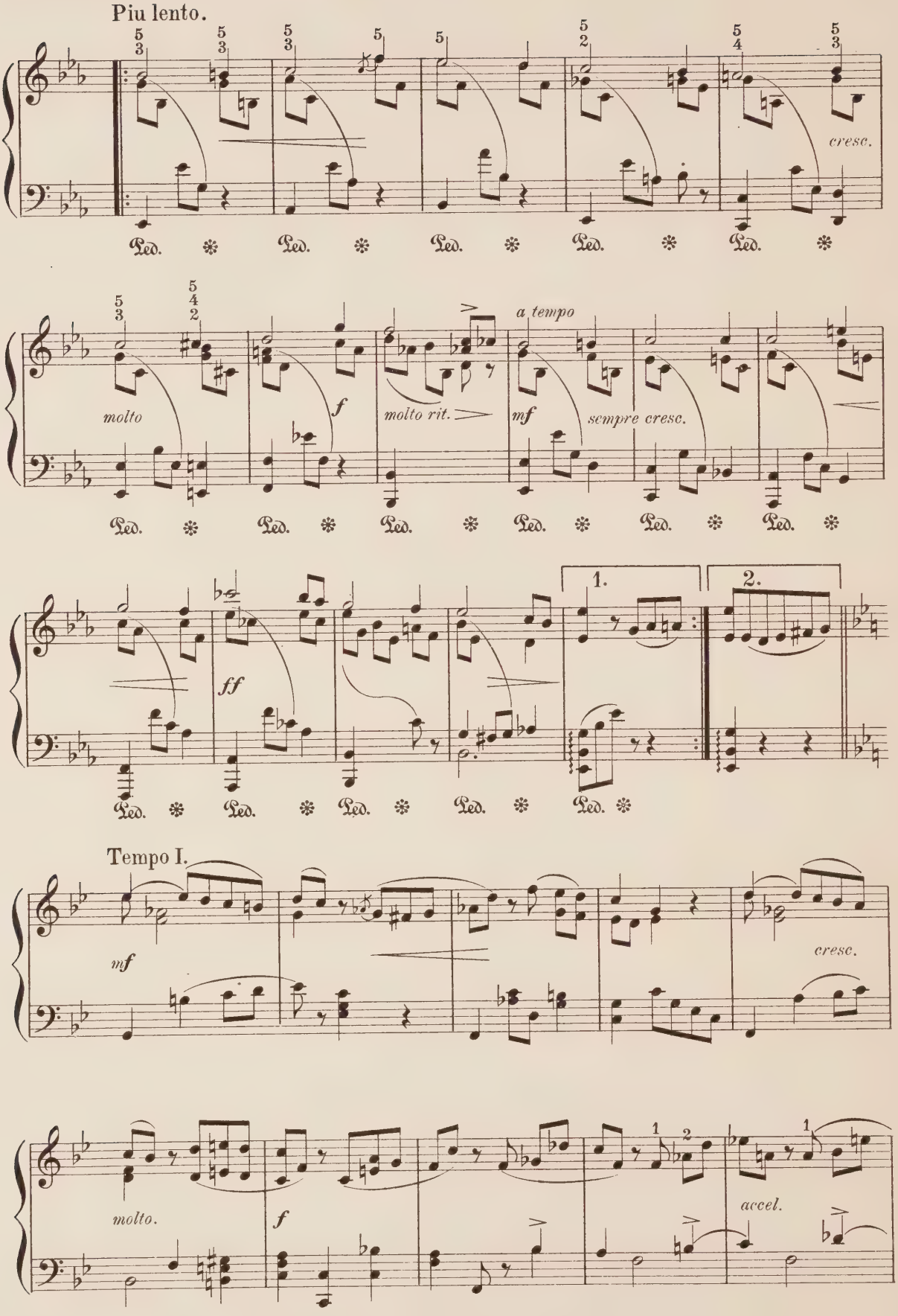
Dream of Spring.

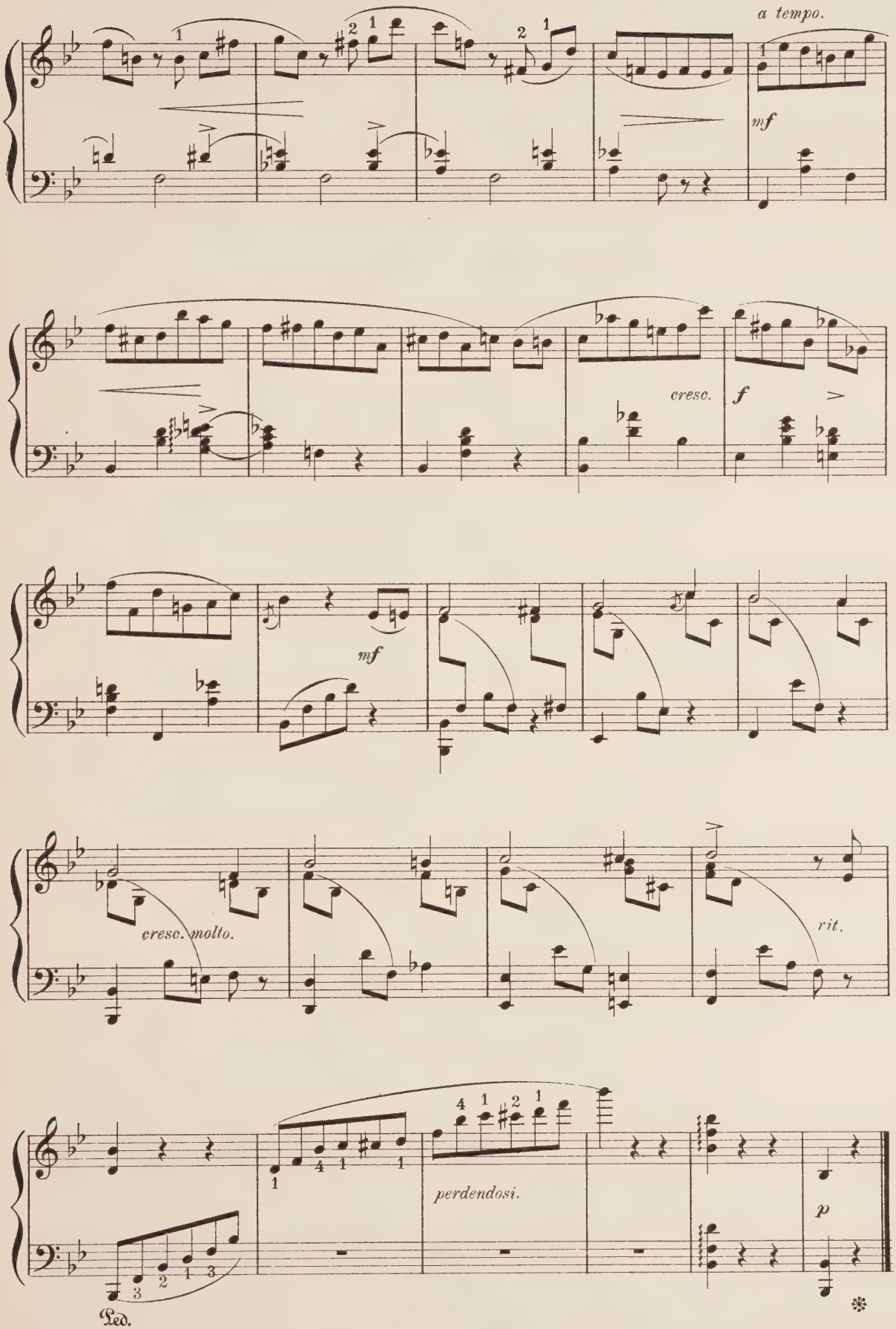
EDUARD ROHDE,
Op. 122. №2.

Andante con molto espressione.




f
poco rit.
a tempo.
mf
cresc. molto
f
molto rit.
dim.


Piu lento.
cresc.
molto
f
molto rit.
a tempo
mf
sempre cresc.
ff
1.
2.
Tempo I.
mf
cresc.
molto.
f
accel.

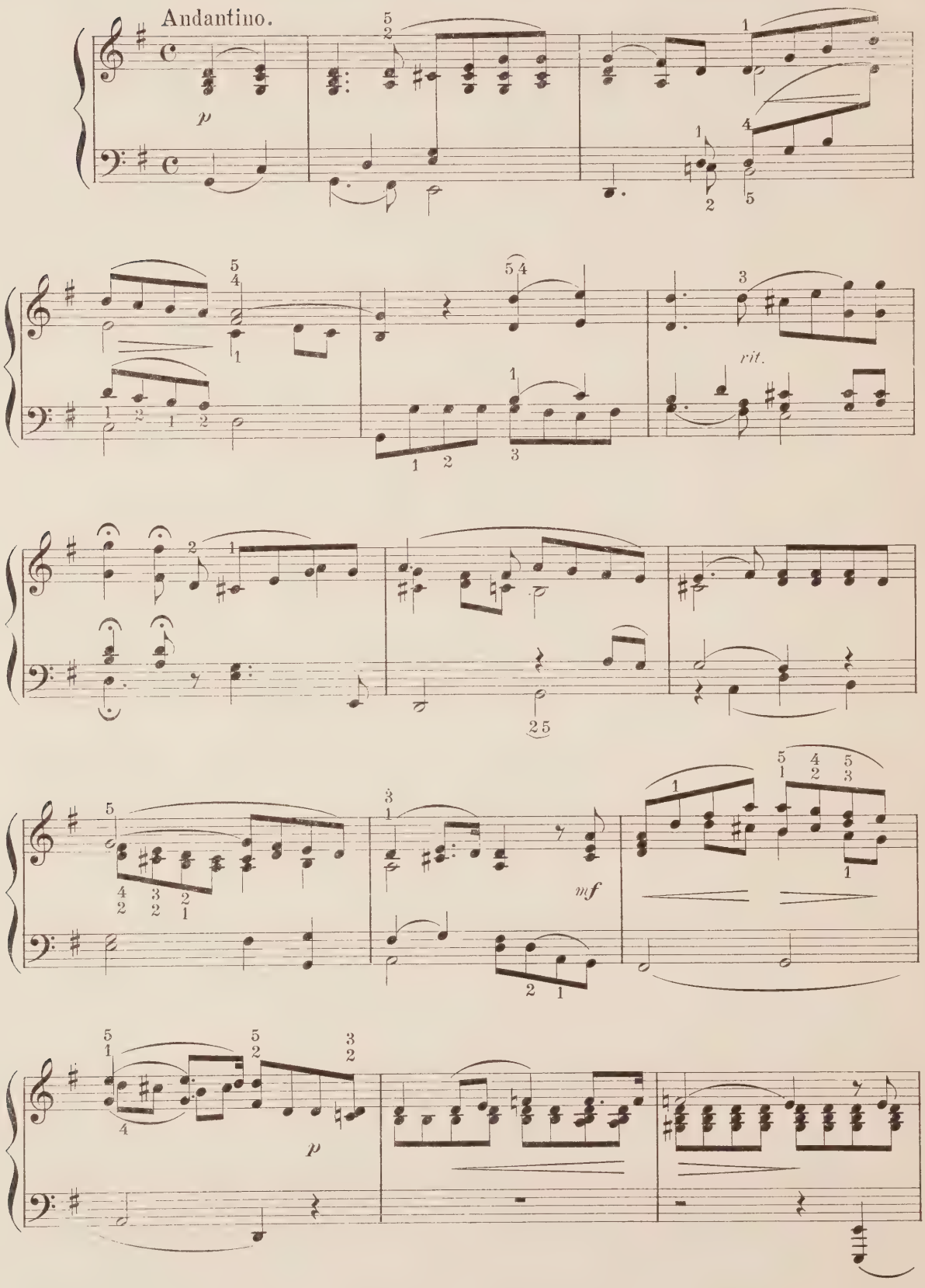

a tempo.
mf
cresc.
f
mf
cresc. molto.
rit.
perdendosi.
p
Ped.

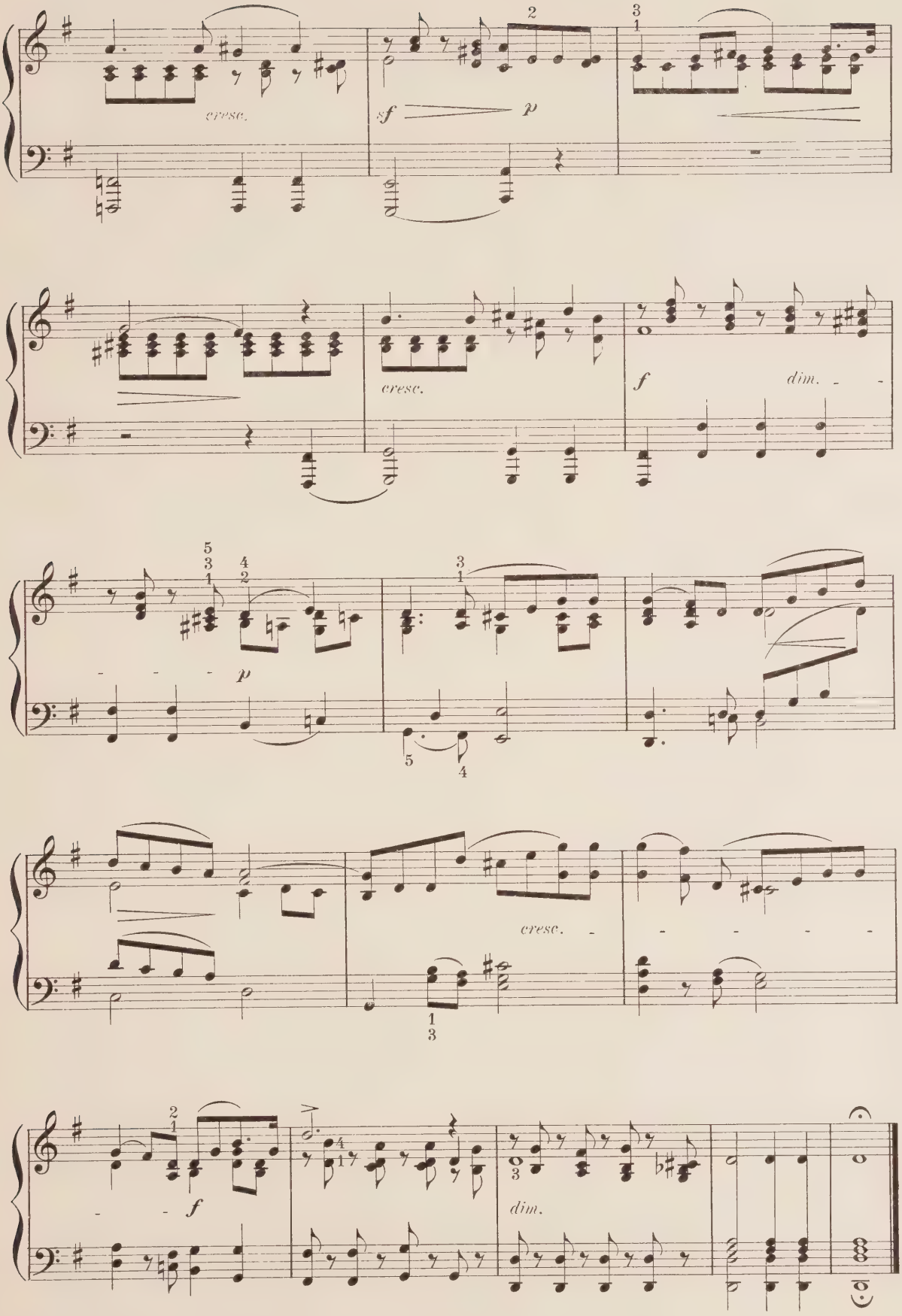
But the Lord is Mindful of His Own.

from the

ORATORIO of St. PAUL.

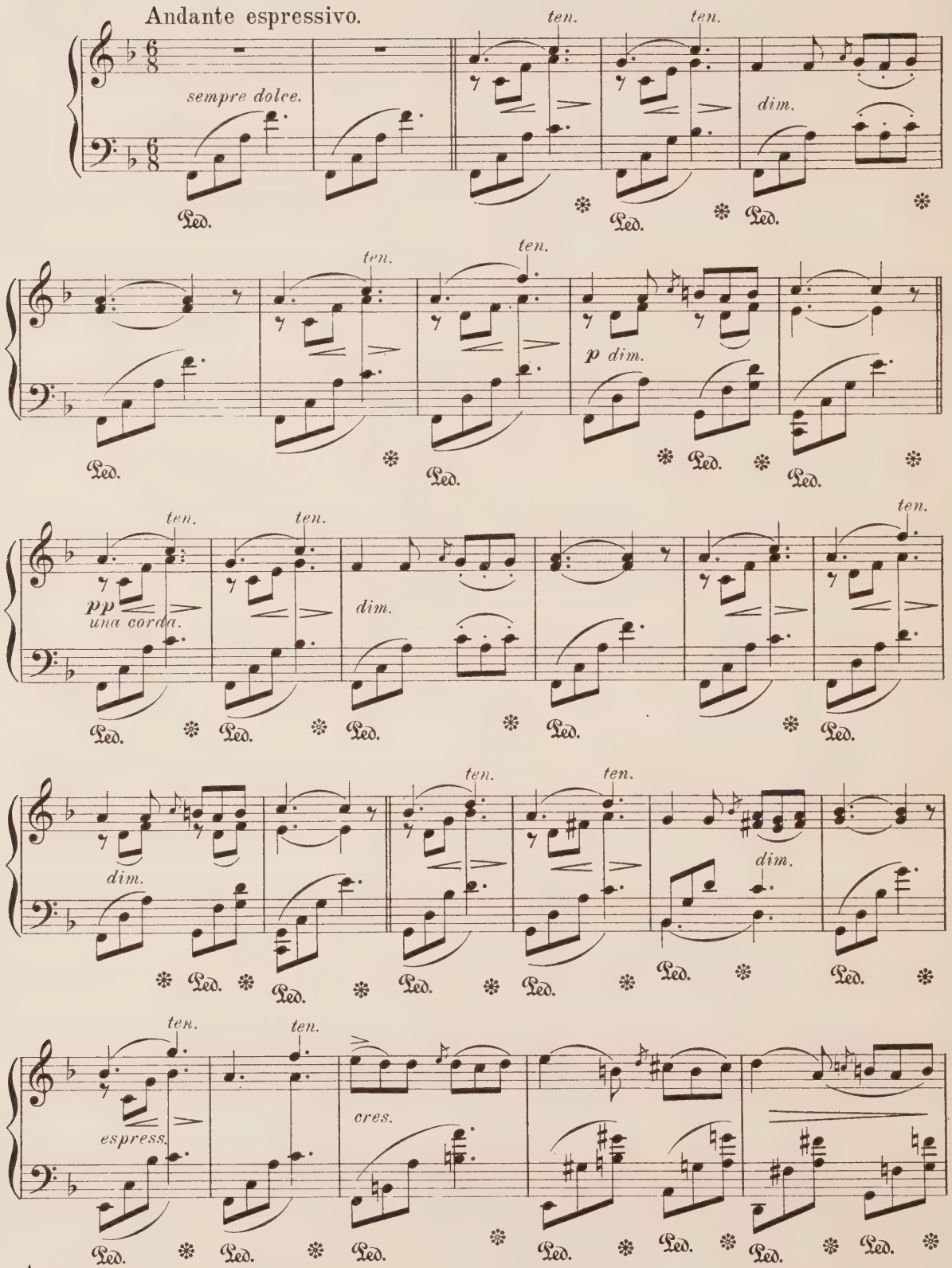
F. MENDELSSOHN-BARTHOLDY,
Op. 36. № 13.



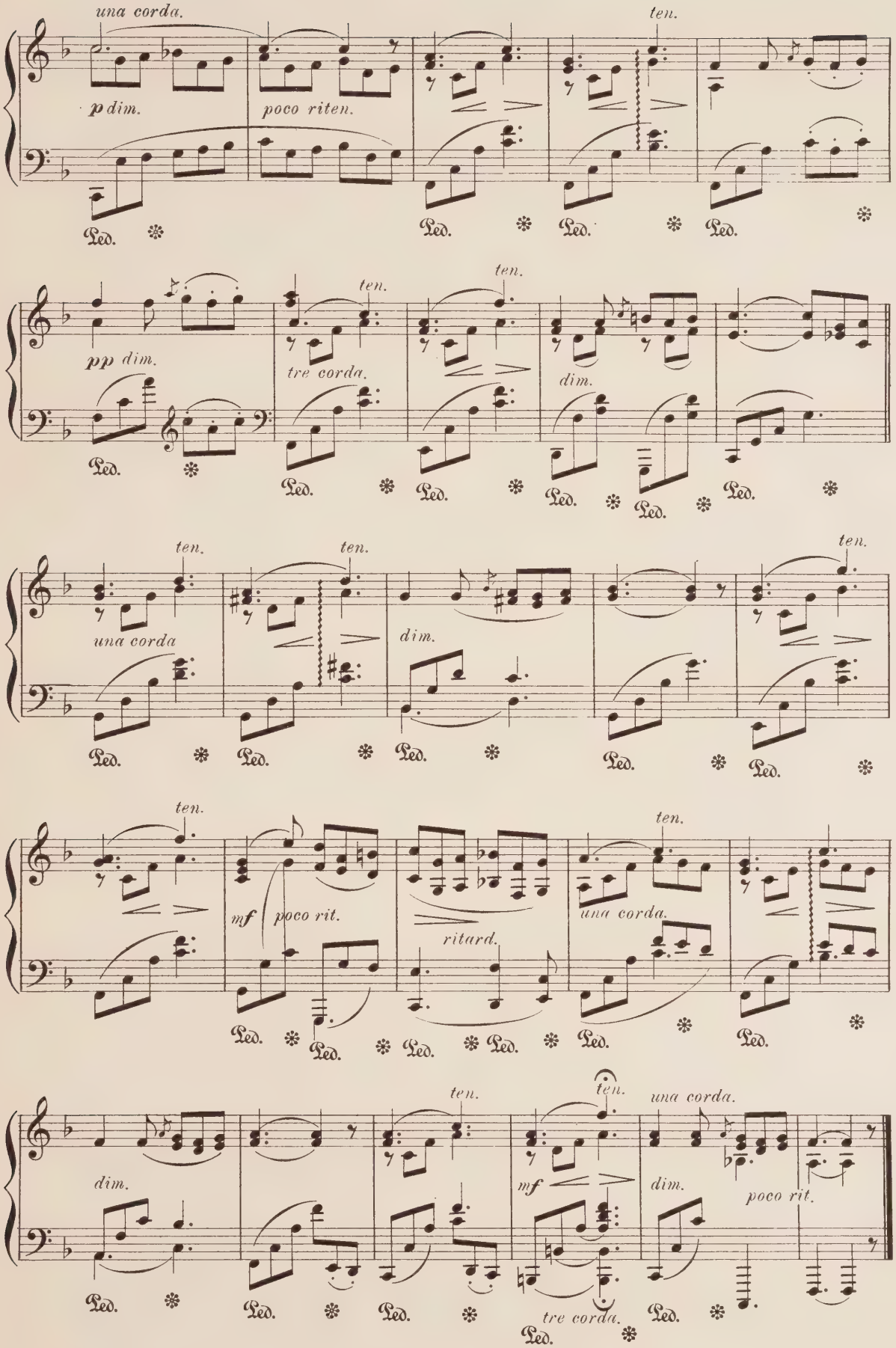

cresc.
sf
p
cresc.
f
dim.
p
cresc.
f
dim.

Lullaby. *

OTTO DRESEL, Op 5. № 1.



* *Suggested by Tennyson's "Sweet and low"*

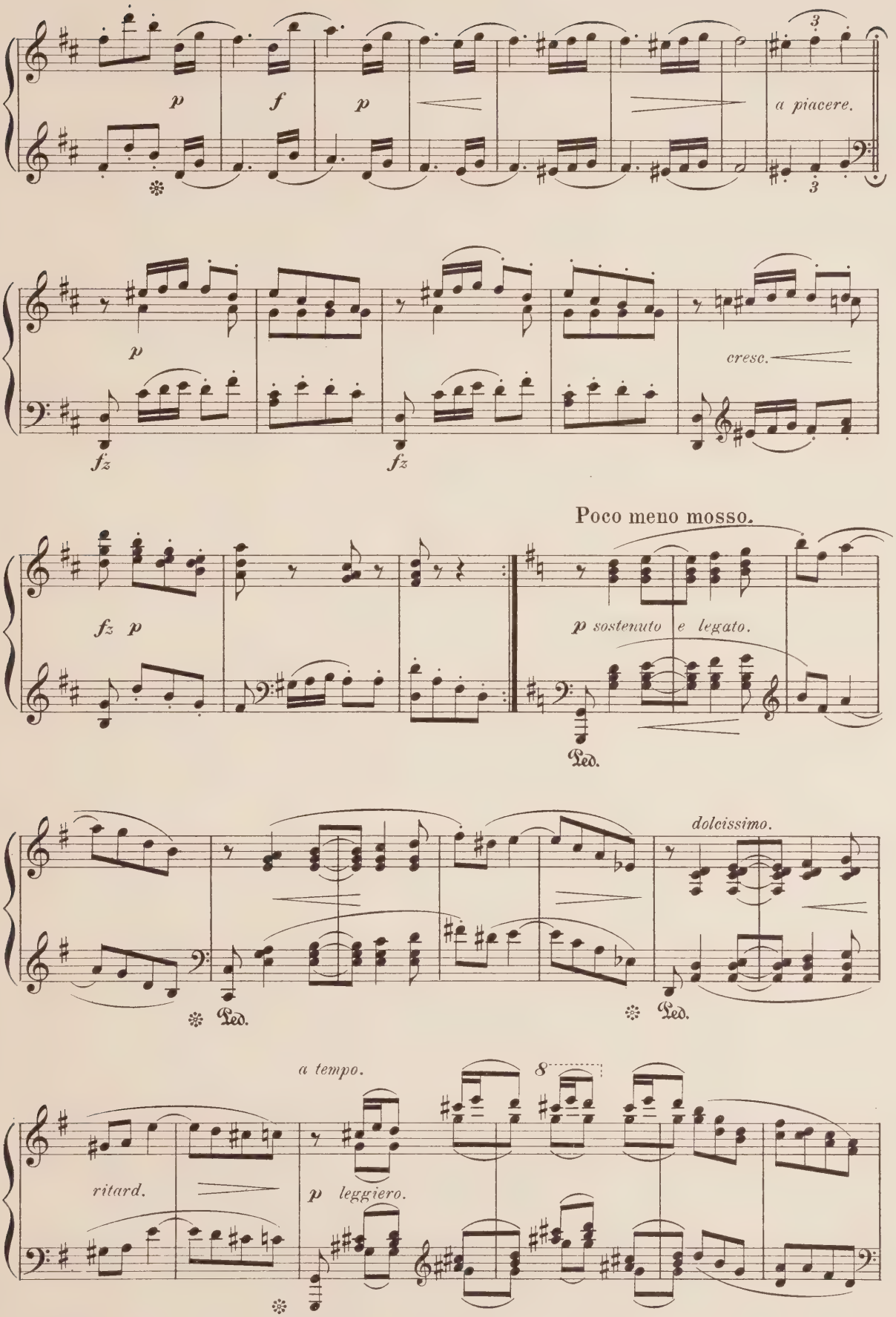

una corda.
p dim.
poco riten.
ten.
Ped.
pp dim.
tre corda.
dim.
una corda
mf
poco rit.
ritard.
una corda.
tre corda.
poco rit.

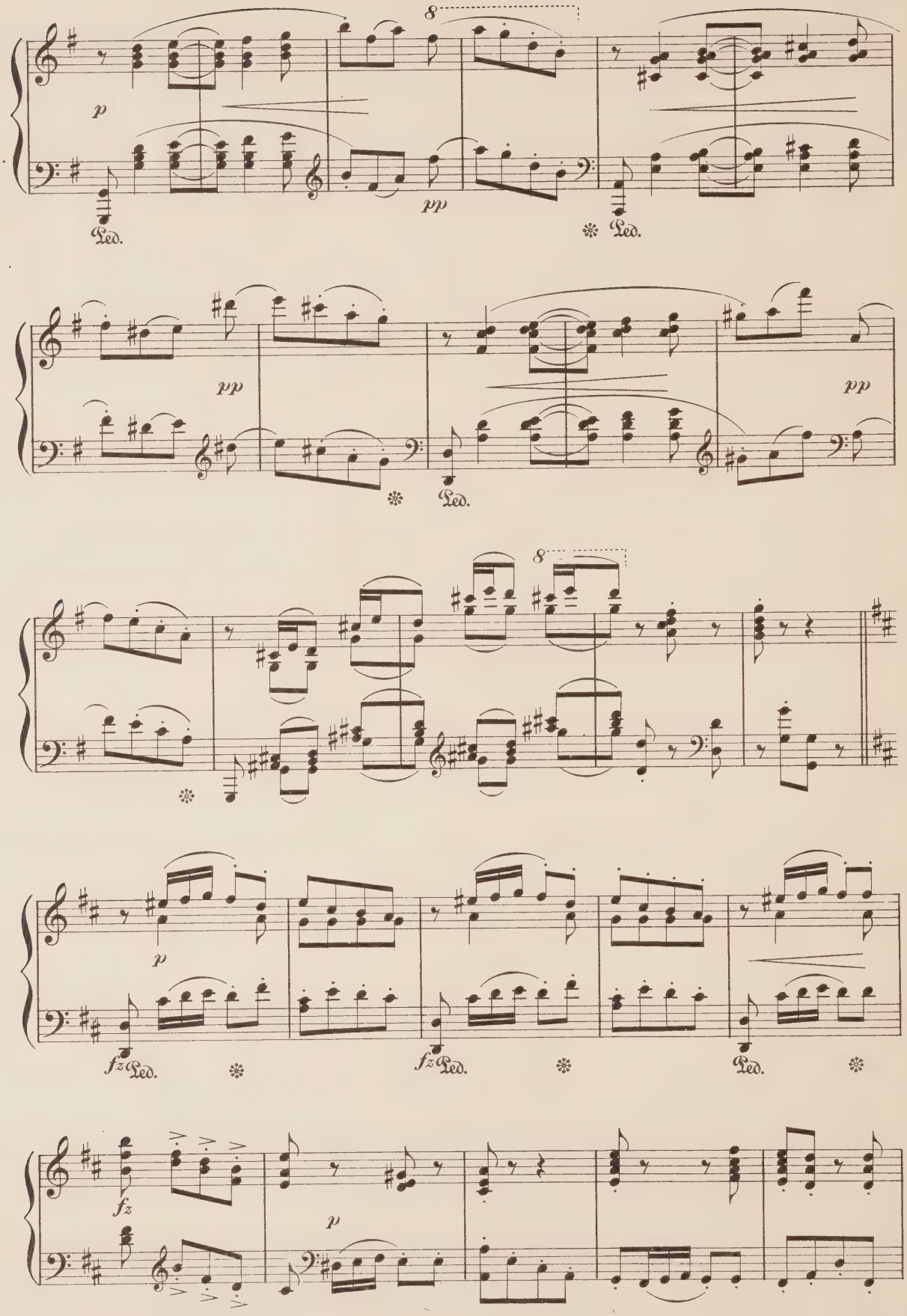
Scherzino.

H. KJERULF.

Vivo leggiero.




p
f
p
a piacere.
p
fz
fz
cresc.
Poco meno mosso.
fz p
p sostenuto e legato.
Ped.
dolcissimo.
Ped.
Ped.
a tempo.
8
ritard.
p leggiero.


8
p
pp
Ped.
pp
pp
8
p
fz
Ped.
fz
Ped.
Ped.
fz
p


cresc.
f
f
fz
Ped.
f
p
Ped.
p
marcato.
Ped.
meno mosso.
p
cresc.
Ped.
Ped.


più cresc. e accellerando.
Ped.
con fuoco.
ff
Ped.
a tempo.
ritard.
fz
p
fz
p
f

Prayer.

from the Opera

A NIGHT IN GRANADA.

C. KREUTZER.



Bourrée

FROM THE

3d SUITE FOR VIOLONCELLO.

J. S. BACH.




f
f
p
Fine.
p
f
dim.
p
1
2
D.C.al Fine.

Minuet

FROM

SYMPHONY in G MINOR.

W. A. MOZART.




p
Fine.
Ped.
TRIO.
p
cresc.
p
p
p
cresc
p
f
p
Ped.
Ped.
Ped.
cresc
f
p
p
Ped.
Minuet D.C.
al Fine.

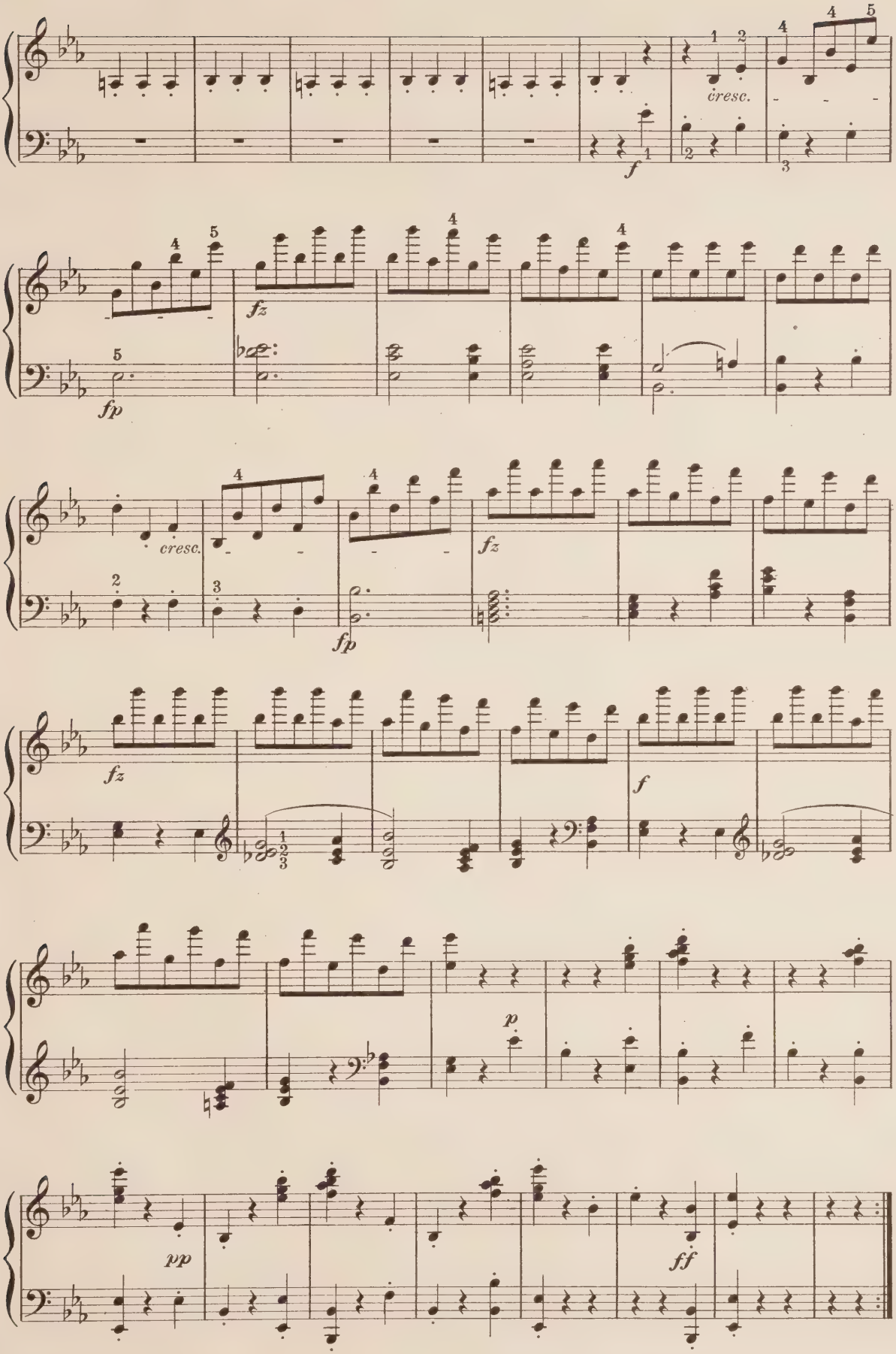
Scherzo.

from the

SEPTETT Op. 20.

L.v. BEETHOVEN.

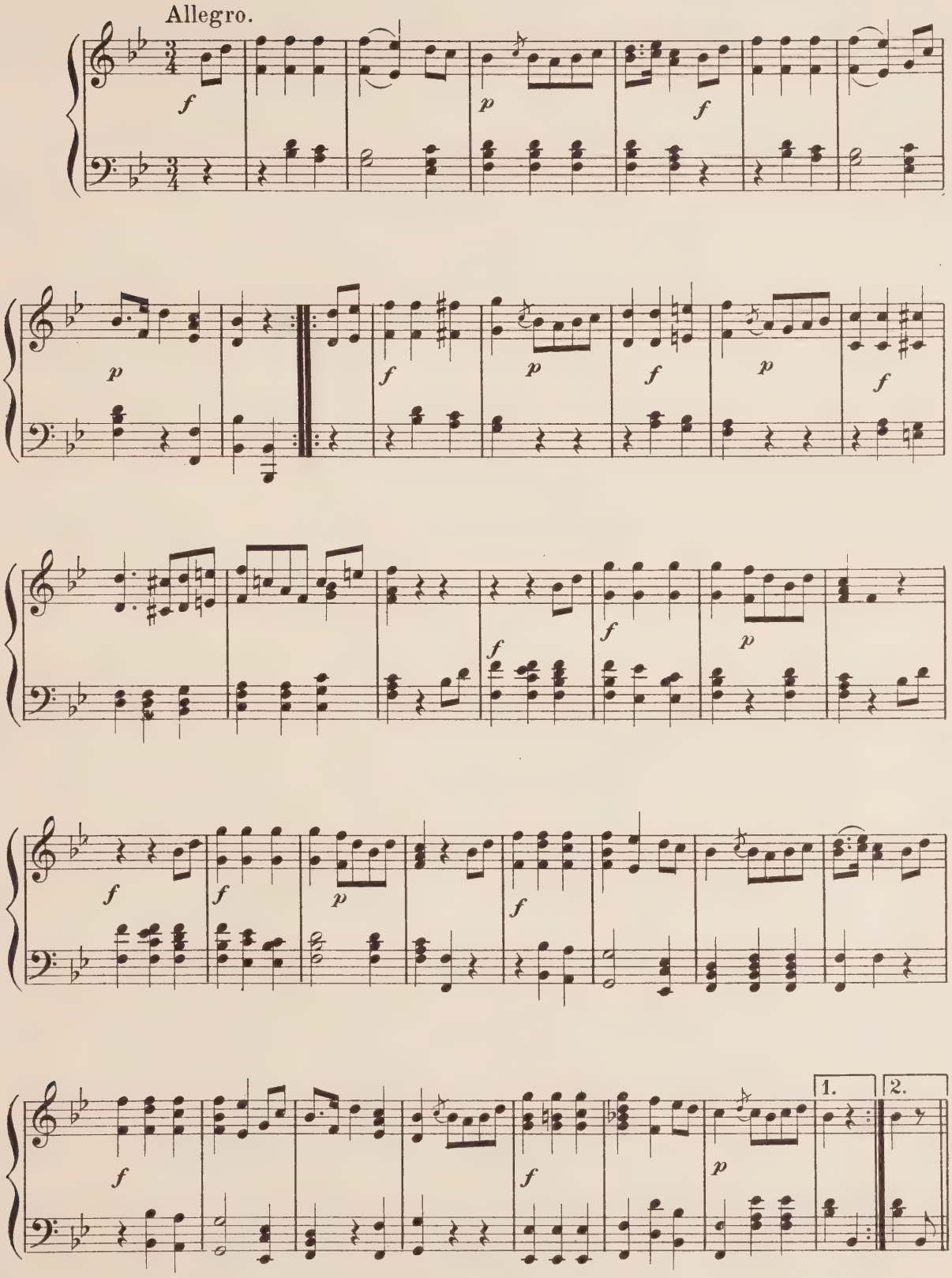



cresc.
f
fz
fp
cresc.
fz
fp
fz
f
p
pp
ff


TRIO.
p
cresc.
cresc.
sf
1.
2.
Scherzo da Capo.

Minuet
FROM
SONATA.

RICHARD WAGNER.



TRIO.

Meno Allegro.




Meno Allegro.
piu piano e ritard.
Tempo I.

Präludium.

Fr. CHOPIN, Op. 28. Nº 4.



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